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OFFICIAL MAGAZINE
of the
**American School Band
Directors Association**

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The School Musician

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Founded in 1929

A magazine dedicated to the advancement of school music—
edited for music directors, teachers, students, and parents.
Used as a teaching aid and music motivator in schools and
colleges throughout America and many foreign countries.

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May 1954

CONTENTS

They Are Making America Musical.....	4
<i>H. LeRoy Lidstrom, Chairman, Music Department, Public Schools, Rochester, Minn., ASBDA Board of Directors</i>	
I Like Music Contests!!.....	8
<i>By Donald R. Whitaker, Music Staff, Wheaton College, Wheaton, Illinois</i>	
Athletics Help Finance Band.....	10
<i>By Walter Sells, Supervisor of Music, Public Schools, Fremont, Ohio, Charter Member, ASBDA</i>	
Pioneer Cornetist—No. 5 . . . Jules Levy.....	11
<i>By Glenn D. Bridges, Detroit, Michigan</i>	
More Opportunities for String Players.....	12
<i>By Otto A. Leppert, String Department, Lyon and Healy, Chicago, Illinois</i>	
Can Class Piano Be Effective?.....	14
<i>By Ivy Goode School of Music, University of Southern California, Los Angeles, Cal.</i>	
1200 Miles of Vocal Music.....	17
<i>By Dr. John Paul Jones, Choral Director, Andrew College, Cuthbert, Georgia</i>	
Teen-Agers Section.....	20, 21, 22
<i>By Judy Lee, Teen-Age Editor, The SCHOOL MUSICIAN, Chicago, Ill.</i>	
School Music News.....	23, 24, 25, 26, 27, 28
Baton Twirling Section.....	29, 30, 31
Classified Advertising.....	54

The clinical editors in The SCHOOL MUSICIAN are all recognized authorities in the field of Music Education. Each person is highly qualified as an adjudicator, lecturer, clinician, and conductor. Directors and officers of various district, state, and national associations who desire their services are encouraged to write direct to each columnist for information regarding available dates and fees.

Clinicals

The Band Stand: by Arthur L. Williams.....	16
The Choral Folio: by Walter R. Rodby.....	18
Twirling and Drum Major Workshop: by Floyd Zarbock.....	30
Percussion: by John Paul Jones.....	32
Your Flute Questions: by Rex Elton Fair.....	35
The School String Clearing House: by Angelo La Mariana.....	37
The Clarinet Corner: by David Kaplan.....	40
The Solo Brass: by B. H. Walker.....	43
Band Forum: by Daniel L. Martino.....	46
Double Reed Classroom: by Bob Ogan.....	49
Audio-Visual Aids to Teaching Music: by Robert F. Freeland.....	51

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"They Are Making America Musical"



H. LeRoy Lidstrom of Rochester, Minnesota

"I still believe the band to be one of the finest mediums of musical expression. Music must be selected with care, played in fine style, and it will satisfy anyone. I feel that all of us in the band field should demand the best in music for the band, and then do our best to make it sound. A successful band must read lots of music, drill much on fundamentals, then put a finish on a good number of selections. Along with that, I aim to develop a great sense of loyalty and a desire for fine citizenship in my students" says Mr. H. LeRoy Lidstrom, Chairman of the Music Department, Public Schools, Rochester, Minnesota, who was recently elected to the Board of Directors of the American School Band Directors Association.

Mr. Lidstrom has a unique educational and experience background in that he is highly qualified as an athletic coach or music director. After one year of professional teaching, he chose music as his life's work. He received his B.A. degree at Luther College, Decorah, Iowa in 1933. During his four years at Luther, he was a four letter football man, and in his final year, Pres. of the College Athletic Association. During this same period he was 1st chair of the concert band, and Pres. of the College Choir. He received his M.S. Degree at the University of Idaho in 1947.

During 1933-34 he was Athletic Coach and Band Director at Story City, Iowa. 1934-35 Band Director and Academic teacher at Grundy Center, Iowa. 1935-37 Band and Orchestra Director, and Latin teacher at Osage, Iowa. 1937-38 Band and Glee Club Director, Cooperstown, N.D. 1938-48 Band, Mixed Chorus and Drum Corps Director, Red Wing Minnesota. 1948 to the present, Chairman of Music Department, and Director of Senior High School Band and Orchestra, Rochester, Minnesota. His groups have always won top ratings in Contests and Festivals.

His favorite hobbies are fishing, camping, reading, and doing repair work on his home. His wonderful family consist of his sweet wife, who is an accomplished violin and piano teacher, his two sons, David 15 and LeRoy 12, and his little daughter Linda who is 5. They all love to watch T.V. and go camping.

The SCHOOL MUSICIAN takes great pride in presenting Mr. H. LeRoy Lidstrom who is truly doing all in his power to assist in "Making America Musical."

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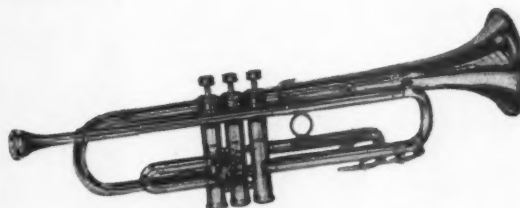
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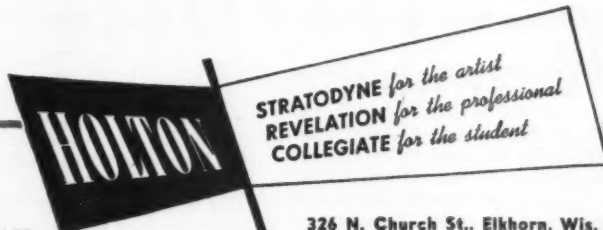
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SMart Ideas —

News From the Industry

(As seen by the SM Camera at the MENC National Convention, Chicago, Illinois)



Spot-Light of Selmer Says Contra Bass Clar. Popular

"Spot-Light", the dynamic personality of H. & A. Selmer Co., Elkhart, Indiana, holds the famous Selmer Contra Bass Clarinet. He stated that the Contra Bass Clarinet is becoming very popular with band directors, especially university and college men, because so many contemporary band composers are now scoring for the instrument. It is wonderful for Ensemble work. (SM Photo).



James Hoare of Scherl and Roth Shows New Chin Rests

Mr. James Hoare, representing Scherl and Roth, 1729 Superior, Cleveland, Ohio is seen holding the new Roth-Waller personalized Contour Chinrests. Professor Gilbert Waller, National Chairman of the MENC String Committee assisted in the design of these new aids. Consisting of five models, they accommodate the contour of the chin and jawbone. Violin \$5.00 and Viola \$5.50. (SM Photo).

Trophy Releases Black Flutophone

In response to numerous requests by educators to supply FLUTO-PHONES in black, Trophy Products Company has just introduced this popular pre-band instrument, in beautiful, gleaming, ebony black with contrasting ivory trim.

One of the outstanding features of the new color is its resemblance to a clarinet and other black wood-wind instruments made of Grenadilla wood.

Stock is now available for prompt delivery, at the same price as the white "Marbelle".



Grover Jenkins Presents Baby Sousaphone In Eb

Mr. Grover Jenkins, President of G. C. Jenkins Co., Box 168, Decatur, Illinois holds the new "Baby Sousaphone" which he introduced at the MENC Music Fair. He stated that the instrument was built for the Elementary school band student. It weighs only 12 pounds, and is built one octave higher than the regular Eb bass. It retails for \$325.00. (SM Photo).

Earl B. Hall Retires From Music Industry

Earl B. Hall, one of the great pioneers of school music in this country retired from active work with the Music Industry on March 12th, 1954. Mr. Hall was Vice President of Associated Music Publishers, Inc. at the time of his announced retirement. He was succeeded by Ben Grasso, (April 1954 issue, THE SCHOOL MUSI-

(Turn to Page 45)



Ed Targ Introduces New Tone Chimes To Teachers

Mr. Edward Targ, Vice President of Targ and Dinner, 425 South Wabash Ave., Chicago, introduced the new American Prep Tone Chimes to Music Teachers at the convention. Consisting of 20 individual wood resonators with metal enameled bars, it has the complete chromatic scale from C to G or one and one-half octaves. The price will be about \$55.00 according to Mr. Targ. (SM Photo).



Thompson of Pedler Says More Alto Clar. Needed

Mr. J. O. Thompson, President of the Pedler Company, Elkhart, Indiana is holding his famous covered holed Alto Clarinet which retails at \$490.00. Mr. Thompson stated that the demand for Alto Clarinets is increasing on a nation-wide basis as more and more band directors realize the importance of its tonal contribution to modern Symphonic arrangements. (SM Photo).

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I Like Contests!!

By Donald A. Whitaker

I like music contests and I would like to see them not only revitalized but expanded to include all bands, orchestras, choruses, soloists, and ensembles from every school in the country.

Music contests are good because they give students a stimulus to practice and work hard throughout an entire year. The students have something to look forward to, a certain time that they must work toward, a friendly "day of reckoning", when they know they will be competing with other students from nearby schools before competent judges, experts in their particular fields, who will not only point out their shortcomings and things they have to work to overcome, but who will also praise their good points and give them valuable suggestions for future improvement.

Contests are good because the students also get an opportunity to see other schools, other communities, other music programs, hear different music than they have had; in short, another opportunity to get a broader understanding of music education and life in these United States. In many ways the trips are almost as valuable as the contests themselves.

Contests are good for students because they teach them early in life the pattern of living and what to expect after school days are over, in music and every other vocation. The American way of life is founded upon competition and the sooner the student realizes it, the sooner he can start preparing for that day when school is completed and he must make a living.

Contests are also good for the music educators and the private teachers. They also have a friendly "day of reckoning", when their efforts in training the students are examined and judged, one beside the other. Knowing that this day is coming, it

encourages all of them to dig a little deeper into their music, to spend a little more time learning their scores, and to keep their soloists and ensembles a little longer, after school,



Donald A. Whitaker

instead of watching the clock and letting it go.

Contests are also good for schools. A good music program is one of the best forms of publicity and advertising that a school, a principal, or a superintendent can have. A good band playing for the athletic teams has helped win more than one game; a good orchestra playing for the school operetta has helped fill those seats in the auditorium, which might have helped buy those needed new lockers; a good chorus singing for the PTA meeting has helped set a friendly mood for the superintendent's speech asking help in getting a better salary schedule to get and hold competent teachers. And contests help

to build those bands, orchestras, and choruses into superior organizations that people respect and want to hear.

Contests are good for music as well as its composers and its arrangers. With the upward trend in performance and understanding that contests encourage, composers and arrangers can have more and more freedom in what they write and arrange, knowing that their efforts will sell and be played.

Contests are good for instrument makers. As performance standards rise because of increased competition in music, instruments will have to be better and better to keep pace with the musician's search for perfection.

History and science have proved that any living thing must either be growing or dying—there is no in-between, no static condition, no resting on laurels. Any music program can only be progressing, growing, improving, or it is dying, decaying, and slipping into oblivion. I am alarmed at the growing complacency among music educators and their superiors in some quarters, and their "do just enough to get by" attitude. In some instances, it has gone farther, into actual suppression of any superior achievement by any school music group. If this attitude is reflecting national sentiment, then we are indeed on the way to socialism or something worse. If it does not, and here is where I cast my lot, then it is time we took stock of ourselves and our music, and got back on the right road, the only road, toward the way pointed out to us by such pioneers as A. A. Harding, G. C. Bainum, Wm. Revelli, A. R. McAllister, C. J. Shoemaker and many others too numerous to mention. I firmly believe that music contests, properly run, with fair and just rules, competent judges, and full participation, help our music programs immensely.

UNIFORMS

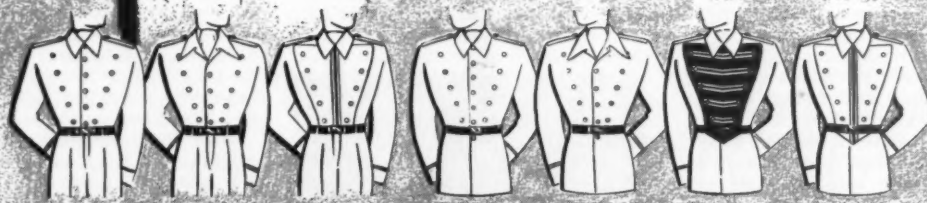


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wear either side of shield

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Pictured here is the Ross High School Band of Fremont, Ohio, that receives special revenue from the football games because of a progressive minded Superintendent, Principal, and Athletic Board. Mr. Walter Sells, a charter member of the American School Band Directors Association, is the director.

Athletics Help Finance Band

By Walter Sells

Charter Member American School Band Directors Association

There are probably relatively few school bands in this country of ours that do not experience financial difficulties in maintenance. Our boards of education are permitted by law to furnish only specific items such as music, musical instruments, instrument repairs, teaching aids, etc. When the time comes to outfit the bands with new uniforms the burden is placed upon the director and this proves anything but pleasant. With this facing us periodically we people of Fremont Ross High School began casting about for a permanent method of income that would allow us cash on hand so that at the close of the football season we could put away a nest egg every year, earmarked for the uniform fund. This would solve or greatly reduce our problem of raising \$4,000 to \$6,000 dollars.

In addition to this, with the trend in half-time shows for football games becoming a major production, the average band director has been running into financial difficulties that the athletic department must soon recognize. We band men admit that the most important part of the average Friday night extravaganza is first the football game, as it should be, but to find

out how many people want and look forward to the band show, just dispense with the band and see how loud the fans can scream. The major part



Here is our Athletic Board: (front row l to r) C. R. Cooper, Principal; John Titsworth, Athletic Director; Allen Rupp, Superintendent. (Second row) Mal Mackey, Football Coach; Al Ziemke, Basketball Coach; and George Gruse, Swimming Coach.

of the wear and tear on band uniforms is caused at football games. Music folders, music, props, etc., run into a financial strain that must be

partially supported by the department that profits by it. Athletics are not blind to the obligation they owe to their band programs and Fremont Athletic Association is one of the first to make a step in the right direction and lend a hand to their band.

At the opening of the 1953 football season the Instrumental Music Dept. of Fremont Ross High School under the direction of Walter Sells and Jack Stierwalt was officially recognized as an integral part of the football program by Coach, Mal Mackey, and faculty manager, John Titsworth, and the Fremont High School Athletic Board, and was thereby entitled to a fair percentage of the financial proceeds derived from ticket sales from all home games. The Athletic Board members were unanimous in adopting the following plan. It was first decided by the faculty manager and the coach what the price of the season ticket, general admission ticket and the reserved seat ticket should be to meet their estimated expenses for the coming year. After these respective prices were established 25c was added to each season ticket, 5c to each general admission ticket and reserved seat ticket. Each ticket was printed;

\$4.25 admission
.25 band
\$4.50 total

85¢ general admission
5¢ band
90¢ total

\$1.10 reserved seat
.05 band
\$1.15 total

This plan was well received by the public and better relations between the athletic dept. and music dept. was established. The Band Boosters Club and the Athletic Boosters were also very much in agreement with the plan. At the end of the first game the band received a check for \$308.27, \$83.61 for the second game, \$137.69 for the third game, \$40.89 for the fourth game and \$80.04 for the fifth and last home game. To sum up the plan the band received 25¢ on each



First is our cover for the season's ticket. Note that 25c is for Band. Center is one of the season ticket inserts. 5c is for Band. Third is our general admission ticket. Note again that 5c is for Band.

994 season tickets that were sold or \$248.50 and 5¢ on 7882 general admission tickets and reserved seat tickets amounting to \$394.10. The population of Fremont, Ohio is 18,000 with 1500 pupils in one junior and senior high school. This plan has been tried out and is well worth considering by band directors who are having financial difficulties.

Present the Fremont Ross plan to your athletic department and they can see that everyone gains with no loss to them. Ticket holders at football games will never complain at 5¢ a game for their own high school band. This is not one of those theoretical plans. This is working for the Fremont Ross band and it will work for every band director who will present the idea to his principal, superintendent, athletic board and community. Remember the faint heart saying. Go to bat for your band. Give it a try at least. Revise the plan to your individual needs and let me

(Turn to Page 38)



Jules Levy

PIONEER CORNETIST—No. 5

Jules Levy

By Glenn D. Bridges

There has probably never been a more Celebrated Cornetist in all the Musical World than the great Jules Levy. To him must go the Credit of making the Cornet a popular Instrument.

Jules Levy was born in London, England on April 24—1838. His life was crowded with incident, and a mere outline of his career as a Cornetist reads like a fairy tale.

He became interested in the Cornet at the tender age of five, and wanted his parents to purchase one, but being poor they could not do this, however at about the age of twelve, the young Jules did obtain a mouthpiece, and for the following three or more years he practiced with his mouthpiece, which no doubt helped him build an embouchure for the Cornet.

At the age of seventeen his father purchased a cornet from a Pawnshop in London. It wasn't much of an instrument, but the boy started to work and in a few months had blown himself into Consumption and was taken to a Hospital. He was just a bit over ambitious. However after recovery he did not give up, but went back to his Cornet harder than ever, and with more study of course, and in a year or two had developed his own system of playing the Cornet.

When Levy was about nineteen, he became Cornetist with the Grenadier Guards Band of London, where he played for two years. When he was twenty one he was playing at the Princess Theatre. Playing Solo's between acts, he often stopped the show. The first time this happened was when he played his newly written "Whirlwind Polka".

In 1864 he went to Paris, where he was a sensation at all his Concerts, and incidentally was given several medals while in France.

Levy played throughout Europe the next few years, and was received enthusiastically everywhere he played. He then came to the United States to stay in 1873. He was first engaged in New York by the Colonel James Fiske to play Solo's with his band at certain functions. He was paid the unheard of Salary of \$10,000 for one year.

P. S. Gillmore engaged Levy as special Soloist to play at the Philadelphia Centennial in 1876. But his fame really started to spread when he was engaged to play at both Manhattan and Brighton Beaches. He was the talk of the Musical World, and acknowledged the head of all Cornetists at the time.

As a player "Levy" stood alone,

(Turn to Page 48)

More Opportunities For String Players

By Otto A. Leppert

A recent survey, on a national scale, made by the Lyon & Healy Violin Department, shows the increasing interest in the playing of the stringed instruments in the schools and points out the lack of qualified string teachers and players. As the demand for qualified and well-trained string teachers and players increases, the opportunities for capable and talented musicians in the string field will also become more numerous.

In our capacity as manager of the Lyon & Healy Violin Department, we come in daily contact with talented young string students, many of whom are in considerable doubt as to whether they should continue their studies and strive for careers in the music profession. Students are often discouraged because a top position in the concert field does not immediately present itself. We have often recommended that a qualified and well-trained young string player should first enter the teaching field or accept a position with a secondary or a semi-professional orchestra in a smaller city where he will receive valuable advanced training and experience to prepare himself for a position with a larger symphony orchestra or for a better position in the teaching field. Just as a young actor cannot expect to play an important role in a play on Broadway until he has had some years of acting experience in smaller towns or in road shows, so the string player should go where there is a need for his services and where he can best prepare himself to further his future career.

In an effort to more accurately ascertain and evaluate the present opportunities for talented young string players, we have written to a select number of eminent music directors, string pedagogs and professional concert violinists, asking them to express their observations on this subject. We wish to thank these noted teachers and concert artists for presenting their authoritative statements. We believe these comments will be of interest and assistance to string students in

pointing out how they can best prepare themselves for professional careers either as teachers or performers and help them to determine where their opportunities are to be found.

George Perlman
Distinguished Teacher, Chicago, Illinois

"There have been periods of economic adjustment in the past, during which musicians along with other professional people, have had to entrench until the economic stress had spent itself, but always, there has come about a return to a more healthful status quo.

In the field of music, the greatest threat has come, ostensibly from the advent of modern mechanical contrivances, but even this has been, in a sense, a blessing in disguise, because the message of great music has reached untold millions while in the past this privilege has been available only to those who were located close to urban points of artistic concentration.

The appearance of the mechanical device has made possible the funneling of music to the farthest reaches of the land. As a result, small civic centers are beginning to feel the urge not only to listen to music and appreciate it, but also to make it! There is no fun like that of personally making music and no one can vicariously appreciate the experience of the gifted layman who is capable of making "good music". The communities of America are beginning to feel the necessity of subsidizing orchestral, danse choral and other music groups. There now must follow the additional responsibility of securing the services of the professionals who make possible these wonderful activities. Not only must their services be secured but their lives must be made secure. This is not socialism. It is common sense to realize that he who works for the welfare of the community must also be the responsibility of the community.

Music in America is coming of age. Participating directly in its activity is becoming the privilege of the



The private teacher is the greatest inspiration to the young student if he aspires toward a professional career. Mr. George Perlman, distinguished violinist and teacher of Chicago, devotes many long hours to his young proteges. His philosophy is, "If they desire to learn, I must give them that learning." His students will succeed.

masses, instead of the vested interest of the velvet pantied prodigy of a past day. There is no reason why music must remain the arcane mystery of the chosen few, who in the past have gravitated in an odor of sanctity and who looked a bit superciliously at those who came to sit at their esthetic feet. The musician of today is a cultured man and he does his job of getting his community going along artistic lines. His is a high specialty which takes many years and much money to learn. He must have adequate compensation for his services. More than that, it would be well to establish safeguards to guarantee his economic needs. This is the community's responsibility and this feeling of responsibility on the part of the community must be crystallized so that it will go about the task of insuring the security of those who exist to make their locus a happier, more beautiful place to live.

Just as must the community accept its responsibility, so must the musician clarify his relationship to his task. To him music must be a mission. He must love it for itself and not only as something with which to make a fortune. There are no fortunes to be made in music except for the few who have direct pipelines to the moneybags of highly commercialized entertainment. If money alone is the goal of the musician, selling real estate is a better bet. The musician serves the people and the people must preserve him.

Music is here to stay. Make no mistake about that! But before there can be an ideal state of security for the musician, those who seek what he has to offer must assume the responsibility of assuring him the wherewithal with which he can do an enthusiastic job—for the community.

Hans Basserman
Noted Concert Artist and Teacher

"As there are a great many orchestras mushrooming in this country, I am strictly in favor of encouraging talented students. What I would like to emphasize is the necessity to select a teacher who can play the instrument. A teacher should be both a good technician and a good musician in one person such as Joachim, Flesch, Mischakoff and others who know all the musical and violinistic implications and who have the intellectual honesty to teach in a syncretical way, revealing their vast experience instead of indulging in meaningless sales talk."

Professor Ottokar Cadek
renowned violinist, teacher and authority on chamber music at the University of Alabama

"Interest in strings is growing all over the country. Not only is interest in chamber music an indication of this



Playing in a string quartet gives the individual a real professional experience. This excellent group from The University of Alabama hail from four states. They are (l. to r.): Joyce Bockel, (Pa.); Charlotte Barnard, (Iowa); May Phillips, (Ala.); and Anne Mason, (Miss.). Mr. Ottokar Cadek is their instructor.

growth—but participation in community orchestras is also a very constructive force. Alabama has one almost professional orchestra and three of the community type, all of them organized in the past five years. This naturally has repercussions in the school systems, and are an incentive for young violinists to attain greater proficiency.

There is undoubtedly a need for string teachers with enthusiasm and solid training. Here in Alabama there were four positions open for string players this year, and not all were filled. Young string players too often follow the will-o'-the-wisp of a solo career, when greater satisfaction can be found in teaching and developing orchestras in the smaller cities of the country."

Professor Rex Underwood
Head of Violin Department, University of Portland, Oregon

"In Portland we have a thriving Junior Symphony Orchestra of 100 pieces that seems to have no trouble in filling its string quota. There is also an active Chamber Music Orchestra here. The string section of the Portland Symphony is practically 100 percent locally produced. At the University I have the best string class as far as quality is concerned, that I have had for years.

I urge students to develop their talents to the limit of their ability, emphasizing performance. I also try to build up the beauty of being a really fine performer regardless of the ultimate profession or career. I also find a growing appreciation of musical preparation from the amateur standpoint. I can point to former pupils who played beautifully but who for various reasons chose other professions or careers than music and who found that their musical ability was a definite asset in many ways, including giving them something to live with always."

Robert Becker
Associate Professor of Music, University of Wyoming

"Growing interest in the return of the school orchestras might be said to be a 'sign of the times', an indication that far-seeing educators throughout the country are beginning to realize the importance of a string music program in their school systems.

"For a number of years a progressive group of string teachers throughout the country have been carrying on experiments in string class teaching, (once thought to be impractical), and some surprising and highly successful results have been obtained. The success of such group instruction depends upon the scheduling of the classes and the thoroughness of the teaching. Frequency of class meetings is of great importance. Other important factors are good instruments and good equipment, kept in proper alignment and repair.

"Many colleges and universities now offer two full years of string work to prospective teachers plus ample ensemble and orchestra experience as well as practice teaching in actual string classes.

"Teachers must realize that on their shoulders rests the future of the arts, and the teaching of stringed instruments is an important part of this art. With the establishment of public school string classes under the guidance of adequately trained teachers, they will be helping to fulfill this responsibility to prepare good performers as well as good listeners, both vitally important to our American artistic development."

Bela Urban
renowned concert violinist and teacher at Hartt School of Music, Hartford, Connecticut

"There is a strong need for good

(Turn to Page 36)

Can Class Piano Be Effective?

By Ivy Goade

"When will they start to read?"

"Why haven't they memorized their lines and spaces?"

"Shouldn't I expect my child to practice an hour a day?"

"Just what do you expect to accomplish in this class work?"

Such were the questions that came tumbling over each other from a group of young mothers, modern as atomic energy, whose children attended May Blythe's classes at a well-known music school. They had been called into a conference with Miss Blythe, who realized that musical education requires even closer unity of the trinity of child-parent-teacher than general education. She took up the questions one at a time.

"Your question, Mrs. Harper, is so fundamental that I should like to begin with it, 'Just what do you expect to accomplish in this class work?' Primarily, I aim to preserve the children's love for music. Second, I aim to forge those tools, I dislike the word 'techniques' because of its unpleasant connotations for most grown-ups, which will aid in making music an integral part of their lives. *Education for living*, the slogan of general education, is very timely for music education. If it were necessary, we could go more deeply into the salutary effects of music on both the individual and on society. But since our time is limited this morning, I shall take for granted that we agree on such self evident facts.

"We must realize that enjoyment of music will not come through the same medium for each individual. For some, it will be through participating in the personal expression of music. For others, it will be through the passive enjoyment of listening to music produced by someone else. I believe that most of your questions can be answered by reference to my two objectives, the preservation of love for music and the development of tools for its expression."

"But are these goals restricted to class piano," Mrs. Harris broke in. "Don't the teachers who give individual lessons have these same goals?"

"Yes, indeed!" replied Miss Blythe, "Today, all serious progressive teach-

ers have the same objectives. The only point which we want to consider now is which method is the more effective in gaining these ends."

"My neighbor's little girl," continued Mrs. Harris, "started individual lessons at the same time my Janet began class work. But she is much farther along in her book."

At this point, the mother of a six year old entered the discussion. "Don't you think, Miss Blythe, that class piano has a tendency to hold the children back in reading? I am very anxious for Kenneth to make rapid progress and go as far as possible, because next year, I shall be in an isolated area where he will not have the opportunity for study that he has this year."

"When I had taken as many lessons as Jimmy has, I could recite all the names of the lines and spaces in both clefs," added another young woman. "But he is lost, when I point to a note

and ask him to name it. When will they begin to read?"

Miss Blythe smiled, as her glance included the three serious young women. "I believe" she replied, "that I can give one answer to your three questions.

"In our program of class work for beginners, we have set up a long range plan comparable to the long term planning in general education. To carry this plan through to completion we must do all that we can to encourage the student to stay with his music study. Statistics show that an appalling number of people abandoned their music study, after the first year or two, much to their regret in later years. Therefore, we feel that in our first months, or even first years of study, the holding of interest is more important than seemingly rapid progress in note reading and technical development. We want the children to grow up with music by letting their



A natural interest in music found in all children is given natural development as they participate in group musical activity. Use of practice keyboards as they await a turn at the piano keeps this Oak Park, Ill., class engrossed. Their achievements in playing simple melodies and chords from the start build their continued interest in understanding and appreciating music.

musical growth keep pace with their physical growth. Modern educators have proved that more is accomplished through interest bred from meaningful musical expressions than through the meaningless drills of the past. Consequently, we are not too concerned with covering a great deal of ground in the first months.

"Don't forget that your six-year-olds are just beginning to read words in school, which means that they are learning visual symbols for things that they have been using for the major part of their lives. These symbols would mean nothing, unless the children had experienced the language they represent. Let us make a parallel in music reading. The symbols, or notes on the staff, will be meaningless unless the children experience the sounds for which they stand. Therefore, our responsibility as parents and teachers is to supply an abundant musical experience, so that the symbols will be meaningful.

"Letter names are important only as a means of communication, and they are much more readily learned when the child feels the necessity for such learning and he learns best through use, rather than through memorization. We have discovered that merely memorizing the letter names of lines, spaces, and keys does not make good music readers any more than memorizing the alphabet makes good literary readers.

"Drill on letter names is important and necessary but should come much later in the child's course of study than the period that we are discussing.

"Another important fact to consider is that each child has his own rate of learning, regardless of chronological age. Some six-year-olds learn more rapidly than older children. If you try, Mrs. Drake, to push Kenneth beyond his normal rate of learning or try to pour into him more than his capacity will hold, you are taking a chance of developing a cordial distaste for everything musical. Don't forget that you can't produce a fully developed rose by opening the bud with your fingers. How does Kenneth react to the class?"

"Oh, he loves it! At first, he was quite confused, but now, he seems to understand what is going on."

"I believe" continued Miss Blythe, "that if you will let your children be your 'barometers' they will indicate the effectiveness of our procedures. If they are happy in their work and are making progress, regardless of the rate of speed, you have no cause for concern.

"As I said before, these views on music education are held not only by teachers of class piano but also by those so called 'private' teachers who keep in tune with the times. Of course, class piano offers more opportunities for 'musical experiences' such as rhythm games, listening les-

sons, and learning to play both familiar and new tunes by rote."

At this point, a young woman who had not spoken before entered the discussion. "I have noticed" she said, "that, although Tommy is somewhat bored when we play the rhythmic games at home, he is among the most enthusiastic on Saturday morning."

"Class piano!" came a chorus of laughing voices.

"That old gregariousness at work again," added Miss Blythe.

"Such response to the group is also noticeable in the eight- and nine-year-olds" commented a mother who had been knitting as she listened. "I have noticed how willingly they all go through the necessary reading drills in the third term class, so long as they do them together. Marian does not show the same cooperation when I do them with her at home or ask her to do them alone."

"Quite true," replied Miss Blythe, "Children of that age have not yet learned to do much home work alone; they are more accustomed to working in groups. Consequently, a short drill in which each participant concentrates, striving to keep up with the group, is more effective than drills done rebelliously in the family living room."

"To me, the socializing influence of class piano is one of its chief assets," contributed Mrs. Davis, "Joe begged me to help him each day this week so that he could keep up with the class. He was quite mortified at his last lesson, when he didn't do as well as the other children."

"But I don't think Mothers should practice with their children," interrupted Mrs. Long. "They should learn to be independent. I refuse to sit with Harry everytime he practices, although he wants me to."

Another mother spoke up, choosing her words carefully. "Is there anything really wrong with sitting with him for ten minutes or so? It seems to me that two points are gained thereby; first, the child gets his mother's attention, which he obviously craves; and second, he learns his lesson. We could also add a third point, because there is a precious mother and son unity established in a worth while endeavor."

"How beautifully you expressed that thought," commented Miss Blythe. "A mother's help is detrimental only when she assumes the attitude of a dictator, forcing the lesson into the child. On the other hand, he needs proper guidance. Because of daily guidance from his school teacher, he has no experience with independent study. Consequently, in music study, where he sees his teacher but once a week for a short period, his mother must fill his teacher's place in guiding him into an understanding of what he is doing."

"Shouldn't the children be expected to practice an hour a day as we did?"

COVER PICTURE

Parochial schools from coast to coast have greatly expanded their instrumental programs during the past three years. This month's cover photo shows Sister Mary Yvonne working with her clarinet quartet at the Little Flower School in Chicago.

Statistics show that there are more elementary school children playing musical instruments today than ever before. The peak of instrumental participation in public, private, and parochial schools will be reached during the 1960-61 school year.

questioned Mrs. Long in amazement.

"Not until they have enough skill and knowledge to study the works that will keep them busy that long. Children in their third term are now finding it necessary to study (we avoid that distasteful word "practice") between three and six hours per week, in order to keep up with the class," replied Miss Blythe.

"I don't believe that Jane spends more than ten minutes a day on her lesson," contributed the mother of a first term.

"Apparently that is enough," said Miss Blythe, "for she always has her lesson prepared."

"What about my child? I can't get her to sit at the piano to study for even ten minutes, although she amuses herself frequently by picking out tunes she has heard" was the next question from a six-year-old's mother.

"That is quite normal for a child her age," replied Miss Blythe, "remember that their attention span is quite limited. Do not try to work on her entire piece each time she studies. A few measures at a time at frequent periods is enough."

At this point, another young woman, apparently in quite modest circumstances, spoke diffidently. "If it were not for the reasonable rates made possible by class piano, my children would be denied the opportunity of even a slight acquaintance with music. I feel very fortunate to be able to place my three children in classes directed by a skillful and experienced teacher at a lower price than one-half hour lesson of individual instruction from the same teacher."

Before Miss Blythe had time for comment a spirited looking woman spoke up. "Important as the financial part may be, I feel that it takes second place to the opportunity for the application to music study, of principles the children are accustomed to in general education. Having taught in elementary schools, perhaps I, more than some of the rest of you, can appreciate your efforts to solve some of the problems that arise in group teaching. For instance, the methods you use in holding the interest of the children who learn

(Turn to Page 34)



The Band Stand...



By Arthur L. Williams, A.B.A. A Section Devoted Exclusively to the COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

25th Anniversary of Ohio Intercollegiate Band Festival

In was on January 28, 1929 that a letter was addressed to all college band directors in the State of Ohio suggesting a College Band Festival which "would benefit all participants, as well as be an inspirational event." This first Ohio Intercollegiate Band Festival was held on May 25, 1929 at Oberlin College—the bands of Bowling Green State University, Hiram College, College of Wooster and Oberlin College participating.

Since this first meeting which was entirely an open-air concert presented at the athletic field as a part of the program of the annual Ohio Conference Track and Field Meet, the meetings have been formal concerts held inside and at the following schools:

(Next Column)

The complete program as played at the 1954 Festival is as follows:

PART ONE

1. El Capitan March

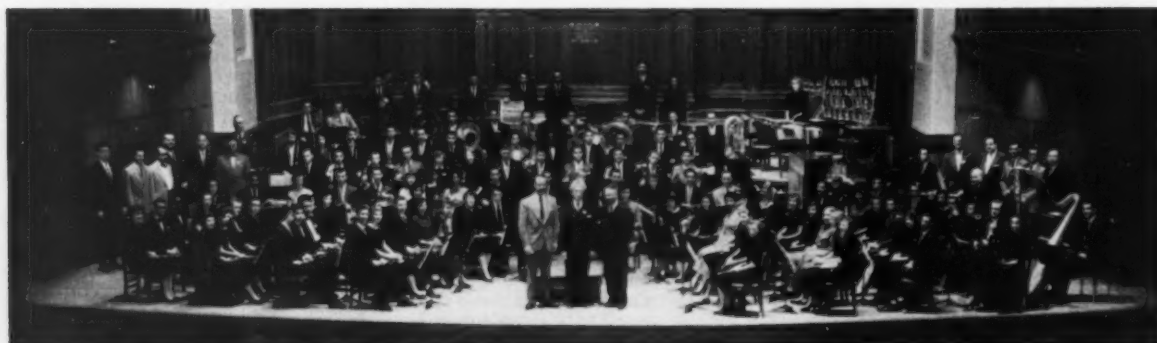
John Philip Sousa (1854-1932) played in commemoration of the 100th anniversary of the birth of the world's most famous bandmasters of all time
Conducted by David R. Robertson, Director, Oberlin Conservatory of Music

2. Symphony for Band

Donald E. McGinnis (1917)
March Variations Waltz
Solemn Tune Rondo
conducted by the composer, Director of the Concert Band, The

(Turn to Page 53)

Date	Host College	Location	Guest Conductor
1934	Baldwin-Wallace College	Berea	Harold Bachman
1935	Western Reserve University Ohio Wesleyan University	Cleveland (Northern) Delaware (Southern)	A. A. Harding Glenn C. Bainum
1936	Oberlin College First Multiple Brass Ensemble featured	Oberlin	William Revelli
1937	Muskingum College	New Concord	Lee M. Lockhart
1938	Kent State University	Kent	Eugene J. Weigel
1940	Baldwin-Wallace College	Berea	Cliffe Bainum
1941	Bowling Green State University	Bowling Green	Gerald Prescott
1942	Oberlin College	Oberlin	Richard Franko Goldman
1945	Oberlin College First All-Women's Band	Oberlin	Joseph E. Maddy
1946	Kent State University	Kent	Raymond Dvorak
1947	Wittenberg College	Springfield	Frank Simon
1948	Ohio Wesleyan University	Delaware	John J. Morrissey
1949	Ohio University	Athens	Sebastian Sabatini
1950	Bowling Green State University	Bowling Green	Morton Gould
1951	Western Reserve University	Cleveland	Mark Hindsley
1952	Ohio State University	Columbus	Members of the American Bandmasters' Association
1953	Kent State University	Kent	Thor Johnson
1954	Oberlin College	Oberlin	Percy Grainger Donald McGinnis David Robertson



The 110-piece select Ohio Intercollegiate Festival Band at the 25th Anniversary Concert held at Oberlin College, Ohio, April 3-4, 1954, with representatives from 25 Ohio colleges and universities.

Choral Section



Address all Correspondence to The School Musician, Choral Editor



One can see at a glance that the thirty-two voiced Andrew College Chorus, Cuthbert, Georgia, under the direction of Dr. John Paul Jones enjoyed every moment of their 2500 mile tour as indicated in the smiles of a section of the sopranos.

1200 Miles Of Vocal Music

By Dr. John Paul Jones

Under most conditions six o'clock in the morning is entirely too early but not when it's the beginning of a twenty-five hundred mile trip which reaches its mid-way climax in one of America's most historical settings. This historical setting is none other than Valley Forge, Pennsylvania, where is located the beautiful Washington Memorial Chapel, the Rev. Dr. John Robbins Hart, pastor. The participants in this venture being the thirty-two voice Andrew College women's chorus under the direction of the writer.

From Cuthbert, Georgia, home of Andrew College—chartered to confer degrees on women in 1854—the chorus journeyed to Valley Forge to present the afternoon music service on the third Sunday in January, this being Georgia day at the chapel and the Andrew College choir was selected by Georgia's governor, the Honorable Herman E. Talmadge, to represent the state in this service sponsored by the Georgia State Society, D. A. R.

By chartered Trailways bus the chorus traveled into North Carolina where the first overnight stop was

made at Raleigh. Although the first day was full of excitement it did not include one of the north's heaviest snowfalls. Leaving Raleigh early Friday morning we headed for Baltimore, Maryland, arriving several hours late due to the heavy snow unpredicted by the weather man and certainly unthought of in Southwest Georgia's warm climate.

Snow, at times blinding, was encountered all day Friday. Even the snow plows found it impossible to keep a clear path. With the first appearance of snow came much excite-

ment as most of the girls had never seen such a sight so the bus driver stopped for our first snow-ball fight. But, when the snow became eight, ten and twelve inches deep and the driver found it almost impossible to



We were in a happy and gay mood as we enjoyed Independence Square.

judge the limits of the highway we had thoughts of a more serious nature. Many cars and trucks were stalled or in the ditch but thanks to our fine driver we stayed on the road in spite of several opportunities for skidding.

From Baltimore we headed for Philadelphia, arriving late but with everyone happy when the bus pulled up at the entrance of the Bellevue-Stratford hotel which was to be our home until Sunday morning. Saturday was spent in sight-seeing mostly in Independence Square. No citizen of the United States could possibly stand amidst these historic shrines without



We viewed the "Liberty Bell" with deep reverence to our forefathers.

reverent thoughts on the beginnings of this country and its early struggle for existence.

Reverently we beheld Independence Hall—the most historic spot in the United States for it was here in 1775 George Washington was commissioned General of the Continental Army. A year later on July 4 the Declaration of Independence was

signed. We were in the room where it was signed and saw the ink well and the sand bottle used in the signing. We saw the Liberty Bell; visited the Judicial Chamber across from the Declaration Chamber. We saw Congress Hall where George Washington was inaugurated President of the U. S. in 1793 and where he delivered the famous "Farewell Address" in 1796. The next year, in the same room, John Adams was inaugurated the second president. Not far away was the interesting Betsy Ross house,

famous as the home of our first national flag.

Hallowed indeed was the ground upon which we were treading—a fact especially brought to mind as we were conducted through Valley Forge. It was here we saw the log cabins of our revolutionary soldiers—perhaps good at the time but pitiful by modern comparison. We saw the tent used by General Washington until he had housed every soldier. We saw the old fortifications, open and without

(Turn to Page 53)



By Walter A. Rodby

Tricks and Treats

Lloyd Pfautsch (rhymes with couch) is a youngish choral conductor at Illinois Wesleyan University who knows an awful lot about choral repertoire. His arrangements and compositions are being published with gratifying regularity, and they reflect his fine musicianship and flair for translating good vocal sounds into a rather tasty contemporary idiom.

Lloyd spent part of an afternoon with me recently, and as happens when choral musicians get together, we began to trade information on choral repertoire. I would ask him if he knew a certain piece or group of pieces, and he in turn would tip me off to some other sure fire material.

It wasn't long before I realized Mr. Pfautsch was "right up" on every phase of choral repertoire. His vast knowledge—most of it actual experience in performance—was so stimulating, I absolutely had to ask him the inevitable question: How come you know all this information about the best and latest publication in practically every phase of choral music?

The answer was even nicer to hear than the information I had garnered from him. Said Pfautsch, "You know, a lot of people ask me that question. They seem to think there's a secret magical formula or a special system that gets this information to the busy music teacher. But it just isn't so. It's a matter of keeping constantly alert, of never missing an opportunity to add to your general information on repertoire. I talk to people like yourself, I read magazine reviews, I save programs, I play through stacks and stacks of sample copies, I make it a point to know the type of music the publishers are putting out, I go to other people's concerts; as a matter of fact, I never do relax my vigilance for a good piece of choral music." To which I replied, "Yes, I know. You

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 602 Oneida St., Joliet, Illinois.

never miss a trick!"

"Yes," said Lloyd, "that's it. I try never to miss a trick!"

And there you have it. I've said it before, and I wouldn't be a bit surprised if you will see it again. The key to knowing what piece of music is best for your choir or glee club is having the ability to maintain a constant eye (and ear) for every possible source of choral material.

* * *

Since you can't afford to miss a trick, here are several new and not so new pieces for girl's voices and male voices that deserve better treatment than once over lightly.

Girl's Voices

1. DANCING RAINDROPS, SSAA, by Samuel Farucci. Octavo No. 2760, Boston Music Co., 22c.

Titles like this usually stop me before I get the music uncovered. But not this one. Here is a delightful bit of pitter-patter that has the spice of contemporary music, and yet can be performed by any fair to middlin' girls' glee club or ensemble. Also, this is the type of music that so wonderfully fits the tonal qualities of girls' voices. It has a sort of "Holiday for Strings" sound that can be quite effective when worked out. Especially fine for variety. With or without accompaniment.

2. SIX FRENCH FOLK SONGS, arranged for Elementary String Orchestra and Three Part Chorus of Treble Voices by Franz Borschein. Published by Boston Music Company. 16c.

1. The Little Boats (Octavo No. 2773)
2. The King of Yuetot (Octavo No. 2774)
3. The Handsome Drummer (No. 2775)

4. Good King Dagabert (No. 2776)
 5. Delicious Snuff (No. 2777)
 6. Cadet Rousselle (No. 2778)

These six French folk songs, as well as the "Dancing Raindrop" are not brand new releases, but recent enough to merit review as new music. These six delightful pieces are naturals for the young, inexperienced groups, or can serve as a splendid serving of musical delicacy for the experienced and mature singers. You will notice that they can be used with string accompaniment. "The Handsome Drummer" is especially well done. Get a look at these if you want to add a neat French flavor to your program.

3. DEAR AUNT PHOEBE, SSA, by Jean Berger. Octavo No. 312-40176, Theodore Presser Co., 16c. Accompaniment.

This is the same Jean Berger who wrote the gorgeous "Brazilian Psalm", that all the college choirs were performing on tour a few seasons ago. Berger is a contemporary composer who really knows how to write for voices, and "Dear Aunt Phoebe" shows it in practically every measure. One of two recent releases, it is most gratifying to program—real fun to perform. The other piece, called "The Fashions Change" is also on the humorous side, but with enough bite and musical interest to be more than just a "light piece".

4. THE MERMAID, SA, or Boy's Unchanged Voices, Old Sailor Tune arranged by Alec Rowley. Octavo No. 3100. Boosey and Hawkes, Publisher. 20c.

The musicianship and fine taste of Alec Rowley first impressed me when I used to attend his repertoire classes at London University, and now every time he does a new arrangement, I find myself examining it with great care. Mr. Rowley is a first rate composer, and his fine knowledge of folk material makes a combination that is hard to beat.

This particular piece is actually a reissue of an arrangement almost 25 years old. The tune is one of those that sings by itself, and the second part is done so well that it is almost a folk song in itself. If you have a group of girls, or boys unchanged voices, or even men's voices, or boys' glee club, and want to sing a rollicking song about a stormy night and a sinking ship, get a good look at this one.

5. LULLABY OF BROADWAY, SSA, by Harry Warren, arranged by Clay Warnick. Octavo No. 2-W7021, M. Whitmark and Sons, 22c.

You all know the song, and the arranger is the boy who does the choral arrangements on the famous "Your Show of Shows" T.V. show. A happy, hep arrangement, but pass it by if you are even a little bit square. I sincerely believe to do this one right you should have dance band experience or its equivalent. Mighty

(Turn to Page 39)

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Teen-Agers Section . . .



By Judy Lee

Coontz Jr. High Band Cooperates With Athletics

By Jeanette Stillman
Teen-Age Reporter
Coontz Jr. High School
Bremerton, Washington

The Coontz Junior High School Band of one hundred eight members is under the direction of William M. Johnson.

We are very proud of our band members as they participated in the Western Washington Solo and Ensemble contest last March and fourteen of our instrumentalists were awarded Superior ratings and one of our students Gene Zoro received superior on his clarinet as well as on the piano.

The band played as their contest numbers Morning Noon and Night by Suppe, Hall of Fame Concert March and Sun Valley Mountains Overture by Ogden. When the rating sheets were returned we had received the coveted rating of Superior.

Our band plays a very important part in our community such as playing concerts and by participating in the many parades that are held in the Navy City of Bremerton, Washington. The band takes part in Forest Festival which is held at Shelton, Washington each Spring, the Rhododendron Festival at Port Townsend, Washington and also the Days of "49" Festival



Dr. William D. Revelli, director of the famous U. of Michigan Band, was proud to show The SM Editor, Mr. McAllister, some half-time colored movies in his beautiful basement recreation room last fall. The lady on the far right is Floyd Zarbock's Mother. Floyd is D. M. of the U. of M. Band and writes for The SM.

which is held at Port Orchard, Washington.

We of the band are extremely proud of our relationship with our outstanding athletic department. We play for all of the home football games and also the basketball games and we are sure as are the coaches that the band is very essential in helping to promote not only winning teams but of course to bolster the

(Turn to Page 33)

Perryville, Mo. Has New Band Room—It's Tops Too

By Dorothy Huber
Teen-Age Reporter
Perryville, Missouri

The 58 members of the Perryville High School Band are as proud as can be of their new band room. No more practicing on a stage separated from a gym class by nothing but a curtain! To the left of our rehearsal room are three practice rooms and a private office for our director, Mr. Harvey Mueller. On the right is a room for instrument storage, a uniform room, and a music library room.

This year the band featured a short precision marching drill with each football show. Our drum major was Merle Meisner and the twirlers were Pat Prevaillet, Verna Howard, and Shirley Monnihan. Band officers are: Joan Thayer, President, Ken Biehle, Vice-President, Pat Prevaillet, Treasurer, Erwin Kranawetter, Manager, Dave Prevaillet and Nancy Kassel, Librarians, and yours truly, Dorothy Huber, Reporter.

Boy I'll bet your new band room is really tops Dorothy. Sure would like to see it some time . . . maybe the Summer of 1955 . . . Dad tells me we will drive to California . . . if so, maybe I could stop and see you . . . Judy Lee.



Isn't this a really beautiful picture? You would almost think it was a professional troupe. It is the Joliet, Illinois, Grade School Concert Orchestra and the "Corps de Ballet" of Michael Kelly. The fine orchestra is conducted by Margaret Clark. The occasion, their annual concert . . . (Photo by Ricardo)

The HONOR SCHOOL MUSICIAN Of the Month

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Each month a Superintendent and three teachers assist the editorial staff in selecting "The SCHOOL MUSICIAN Of The Month." Any school organization, community, or individual may submit as many candidates as often as they desire. The HONOR SCHOOL MUSICIAN is selected on the basis of musical accomplishment, academic rating, personality, and student popularity. Instrumentalists and vocalists are rated the same. Submit a glossy print photograph together with 150 to 250 word article on why you feel your candidate should be selected as the nation's SCHOOL MUSICIAN OF THE MONTH. All photographs submitted will become the property of The SCHOOL MUSICIAN and will not be returned.

In order to qualify as an outstanding musician, a student must possess certain qualities other than musicianship like scholarship and leadership. Our choice for the "Honor School Musician of the Month," certainly can meet these requirements. Henry Barrow holds the highest office in the Coral Gables High School Band, that of band captain, and has done an excellent job in that capacity this year. Before being elected to this office he was a quartermaster for three years and thus had become acquainted with the organization and operation of the band. He plays solo cornet, fourth chair, in the concert band and lead cornet in the school dance band, the Tropical Knights. Henry is also one of the school buglers. This year he plans to enter a solo in the Florida State Band Contest where last year he received a superior rating. This year he is a Student Conductor and last year he directed the summer band at Coral Gables. He also directed the floor show at the Bali H'ai Dance, which the band recently sponsored.

Henry is a member of National Thespians Dramatic Society, and has appeared in four school plays and a summer production. Last fall he represented the band on a radio broadcast and he also has narrated many comedy numbers which the band has presented. In his sophomore year he was a member of the Student Council and is a member of Hi-Y. He is very active in the South Miami Baptist Church. Henry has maintained a "B" average along with these extra-curricular activities. During his four years in the Coral Gables Band he has traveled to Tampa, St. Petersburg, West Palm Beach, Gainesville and Havana, Cuba. Next fall he plans to enter the University of Miami. Henry Barrow was entered by his Coral Gables, Florida Band.

Hey Gang . . . don't you think Henry Barrow was a terrific choice for the Honor School Musician for the month of May. Boy what a musician . . . everything from Bach to Boogie . . . I'll bet Henry goes a long way in his chosen profession too for he has a spirit that only school music can give you.

Now comes the big moment . . . A different Superintendent and three teachers will make a careful study of the nine previous selections in the Honor School Musician of the Month to select the HONOR SCHOOL MU-



Henry Barrow
Coral Gables, Florida
May Selection of the
"Honor School Musician of the Month"

SICIAN OF THE YEAR. Who will it be . . . The winner will be announced in the June issue . . . be sure to look for it. It will reach your school about May 27th.

I wish to personally thank the more than 1000 students and faculty members who entered their candidates in this year's Honor School Musician of the Month. It has been a great thrill for me. The SM Editor says that the project was so successful that he will continue it for another year. All entries not selected during this, the 1953-54 school year will automatically be entered in next year's project unless we hear that they wish to be withdrawn.

Now . . . start thinking about your entry for the September issue. You can enter your candidate any time, and he (or she) will be considered each month thereafter . . . Judy Lee.

Miami Senior High School Orchestra Has Top Record

The Miami Senior High School Orchestra, under the direction of Al G. Wright, has consistently made highest ratings in district and state contest participation during its many years of existence. Last year this group received a first division in the concert

and sight-reading events for Class A at the State Orchestra contest.

The Orchestra is often a colorful feature at school assemblies. In addition to this, it often presents concerts and participates in numerous civic and state events. This year the orchestra has taken a place with the Marching Band. Orchestra members constitute the United Nations Color Guard. Carrying thirty-six or more flags of the United Nations countries, they make a colorful addition to the Marching Band. Miami High's marching orchestra may not be unique among school orchestras but it certainly is a new approach in attempts being made by directors all over the country to solve that old haunt the "String Problem."

Faced with the situation where string players entering high school were transferring to wind instruments so that they could "march with the Band" (the uniform doubtless having some effect on this decision), Miami High Music Director Al Wright came to the conclusion that the time was ripe for some action and thus the marching orchestra came into being.

Made up of eighty members, this the Miami High Orchestra has its own officers who work with members of the Band Council and the Director. These officers form an active and successful student governing group within the orchestra. The council plans the orchestra's many activities, sets up standards of dress and behavior and in many ways has helped build the Orchestra into a fine playing and well behaved group of young men and women.

Graduates from this orchestra readily find places in university symphonies over the country. Recently three were awarded scholarships in the symphony at the Eastman School of Music. The University of Miami Symphony roster reveals a large number of Miami High School Orchestra graduates and players on its list. One-fourth of the players in the Miami Opera Guild Orchestra are former members of the Miami High Orchestra.

The string section meets daily during school time with Associate Director Gladys Ditsler in intermediate and advanced string classes. These string classes have contributed immensely to the improvement of the orchestra.

This Orchestra has a full symphonic instrumentation including a large string section and Harps.

Although a surprisingly large number of graduates from this group are now playing in professional and University Symphonies in many parts of the country, its educational goal is the development of leadership and character. That this goal is being reached is amply shown by the increasing number of Miami High Orchestra graduates who are taking their places as leaders in their communities.

Baton Rouge, La. Band Has Busy Activity Schedule

By Warren R. Wax
Teen-Age Reporter
Baton Rouge, Louisiana

Our Baton Rouge Louisiana High School Band has certainly had a busy schedule of activities. The band has 120 members with uniforms of green and gold. The group has a superior rating in the Louisiana State Band Contest held at the L. S. U. University during the spring.

The band planned a half-time show depicting important events of Louisiana history for the Baton Rouge High and Jesuit game. Some people from New Orleans viewed the show and asked us to repeat the show for the Louisiana Purchase Celebration held in October. We considered the invitation an honor and readily accepted. The band planned for weeks making changes and additions.

On Sunday October 11, 1953 we left for New Orleans to give the show with the help of the Boosters, Chorus, and Speech Dept.

Other people helped in the show by acting as Indians, French explorers, and Negro and White dancers.

The show opened with the beating of tom toms and an Indian dance, while the band formed a ship and wigwam, signifying the arrival of the

French. The next formation was a shield with the Fleur de Lis within. The music for the shield was "La Marsellais".

The group then paid tribute to New Orleans by forming a crown and a mask and played "Come to the Mardi Gras" and "Darktown Strutters Ball".

A large 76 was formed to represent the Spirit of '76. The drums and trumpets played the "Spirit of '76". Next came the word PEACE as the band played "God of Our Fathers". A confederate flag and U. S. A. was formed to the music of "Dixie" and "The Star Spangled Banner". The last formation was a huge L. A. to the music of "Louisiana My Home Sweet Home", the Louisiana state song.

The band played for five home games and one out of town game. The group gives a half-time show at every football game under the supervision of Mr. Robert Hughes, the band director.

The band is made up of five groups:

1. BULLDOG BAND—Plays at all football games, pep meetings and parades.
2. CONCERT BAND—Plays concerts throughout the school year, enters State Musical Festival.
3. CADET BAND—A training band for the concert band and Bulldog marching band.
4. BEGINNING BAND—A band

(Turn to Page 42)

Little Gracie Note



PEN PAL CLUB

By Karen Mack
Pen Pal Club Coordinator
c/o The SCHOOL MUSICIAN
28 E. Jackson Blvd., Chicago 4

Hi Pen Pals:

I want to tell you how happy I was when Mr. McAllister, Editor of THE SCHOOL MUSICIAN, asked me to take over the Pen Pal Club. I have received several letters already. I received one letter from Polly Speicher, Rural Route #1, Elkhart, Indiana. Polly is a senior at Concord Hl. She said that they had their solo and ensemble contest in February. In March they gave a concert in preparation for their district contest which was held in April. There are 65 members in their band. I also received a very interesting letter from Stanley E. Hopkins, Box 309, Wakita, Oklahoma.

I want to tell you once again how happy I was to become the Pen Pal Club co-ordinator. If anyone wishes to join the club, just send your name and address, name the instrument you play, to me, Karen Mack, % THE SCHOOL MUSICIAN, 28 East Jackson Blvd., Chicago 4, Illinois. I will send you a membership card as soon as I receive your name. There are no dues to be paid.

Address all correspondence to Karen Mack, Pen Pal Club Coordinator, c/o The SCHOOL MUSICIAN, 28 East Jackson Blvd., Chicago 4, Illinois.

Joliet Grade School Band Plays Complete Symphony

By Judy Lee

On Sunday afternoon, April 4th, I heard something that I still just cannot believe is true. I heard the Joliet Grade School Band under the direction of Charles S. Peters perform the entire Tchaikowsky 6th Symphony. Yes I heard all four movements played beautifully by this 87 piece Symphonic Band. The Symphony was transcribed for Band by Mr. Peters in its original form. The band was able to perform this difficult work with near perfection because of its excellent instrumentation including Contra-Bass Clarinets, Oboes, Bassoons, etc.

California people were treated to the Joliet Band when they made a recent tour to San Diego, Bakersfield, and Los Angeles. The Joliet Grade School Band still holds the distinction of being the National Championship Grade School Band having won the only recognized national contest ever held for Grade School Bands (1923).

ASBDA MEMBERS TO ASSIST WITH PROGRAM BUILDING

Emphasis To Be On

"What Members Want"

**By Dale C. Harris
President, ASBDA**

**Director of Instrumental Music
Pontiac High School
Pontiac, Michigan**

To members of the American School Band Directors Association:

How many times have you attended conventions, clinic sessions, etc. and heard such questions and comments as these: "The same old rigamarole. I should have saved my money by staying home". "Why weren't the wives allowed to attend the banquet"? "Why were the wives allowed to attend the banquet"? "Who planned the convention program? I didn't get anything out of it". "Why did 'they' do this"? "Why didn't 'they' do that"? Fellow A.S.B.D.A. members, in the case of the 1954 A.S.B.D.A. convention, the "they" referred to above is "you"—you, individually, for you will choose the program. Every member is urged to submit requests and suggestions pertaining to the convention program. These requests and suggestions will be screened by the program committee and adopted on a basis of majority demand.

At the Cedar Rapids Convention in November the Program Committee discussed the matter of program in detail and at length. It should be borne in mind that at the time of this report the locale of the 1954 convention had not been determined. The following report was compiled by Clarence J. Shoemaker, Program Committee Chairman, of Downers Grove, Illinois. Any alterations in the original report have been made with his concurrence and were made because of the wealth of facilities being made available to us at the University of Illinois, the 1954 convention site, through the courtesy of Prof. Mark H. Hindsley and his staff.

Report of the Program Committee of the American School Band Directors Association

Submitted to the convention in session Sunday, November 22, 1953. This report represents the findings and recommendations of the program committee which was appointed by the president and which was composed of the following members in attendance: Mel Hill, Washington, Iowa; John Melton, Morton H. S., Hammond, Indiana; Al Stodden, Cen-

tral H. S., Fort Wayne, Indiana; Chas. W. Hill Jr., Fowlerville, Michigan; C. B. Nesler, Herrin, Illinois; LaVerne R. Reimer, York Community H. S., Elmhurst, Ill.; R. Cedric Anderson, Roosevelt H. S., Cedar Rapids, Iowa; Mac E. Carr, River Rouge High School, River Rouge, Mich.; Harry Begian, Cass Tech. High School, Detroit, Mich.; Roland Roberts, East H. S., Denver, Colorado; C. J. Shoemaker, Downers Grove, Illinois, chairman.

1. BAND: It is proposed that the University of Illinois Band present a concert for the convention delegates.

2. That one of the University of Illinois Regimental Bands serve as a clinic band in the reading of new materials.

3. ENSEMBLES—

a) a brass ensemble, of the University level, shall be engaged to perform music from the brass ensemble to repertoire and to give clinical talks and demonstrations on the several instruments represented.

b) a woodwind ensemble of the same or similar calibre be engaged to present a similar program and to give clinical demonstrations.

c) that a percussion ensemble be included in the ensemble groups to round out and cover the whole range of the instruments used in the band.

d) that these ensembles appear with the concert band i.e., on the formal concert, as an added attraction.

4. DISPLAYS—

a) Band Instrument Mfg. Companies.

b) Band Uniform Mfg. Companies.

c) Band Music Publishers.

d) Display and demonstration of gadgets, gimmicks, etc., that are meant to aid or assist the school band director in his work.

5. RECORDING DEMONSTRATION—

That there be a demonstration by a well known manufacturer of sound recording equipment, both tape and disc. This demonstration specifically to include equipment in the under one thousand dollar price range and suitable for school use. On the scene recordings, both on tape and disc to be made and played back to demonstrate the technique of recording as well as the equipment.

6. SPECIAL INTEREST GROUP MEETINGS—That time and place be set aside during the convention for special interest group meetings.

7. RECORDINGS—That all band directors interested and willing to do so be invited to bring a tape recording

of their own band to the convention next year to be played back for the benefit of the members to hear. That adequate provision be made for all tape recordings presented at the convention to be played.

Submitted by C. J. Shoemaker, Chairman, Program Committee.

The following are among other suggestions that have been received.

1. That Instrumental Music Department courses of study—including texts, methods and procedures—submitted by individual A.S.B.D.A. members be made available to the membership. The writer has already seen a fine course of study of a Class A Instrumental Music Department submitted by Robert W. Dean of Spencer, Iowa, who, incidentally did not make this suggestion concerning courses of study.

2. FORUMS:

a) Promotion of original band compositions of good musical content. These compositions to be graded in difficulty so as to include those practical for performance by Class C High School Bands, Junior High School and Grade School Bands as well as numbers intended for performance by Class A and B High School Bands. (Both publishers and directors to participate in this forum).

b) Marching Contests for High School Bands. I quote the director who made the suggestion, "Are marching contests to be judged as theatrical spectacles, stunts presentations, dance routines or marching maneuvers? Let's make up our minds!"*

c) Contests, Competitive Festivals—(Standards of adjudication and adjudicators).**

*All members attending this forum will please check lethal weapons with the attendant at the door.

**Ditto.

Please send other suggestions or any comments about suggestions listed in this article to C. J. Shoemaker, Downers Grove, Illinois or to this office.

To each of you, the best of success and luck in your band's participation in the spring concerts and contests or festivals.

Sincerely,
Dale C. Harris.

**Deadline for All News
Is The First Of The
Month Preceding
Publication**

The Conferees

Pictorial Highlights of the



1. C. J. Shoemaker, National Program Chairman of the newly organized American School Band Directors Association, director of the Downers Grove High School Band, stops by The SM exhibit to chat about the ASBDA 1954 Convention program on December 15-16 at the University of Illinois.

2. The wonderful Class A DuPont Manual High School Band from Louisville, Kentucky, literally "stopped-the-show" with their rendition of "The School Musician March." Robert B. Griffith, their capable conductor, brought the trombones and cornets downstage on the final strains which caused many a chill on the audiences spine.

3. The SM camera caught director Griffith (center) immediately following his great concert on Wednesday morning at the Conrad Hilton Ball Room, with two of his top performers. Looking serious on the left is Bill Brown, tenor saxophonist. The smiling oboist is Anne Moore, who was happy with the band's performance.

4. After the DuPont Manual High School Band had performed "The School Musician March," several of the players stopped by The SM exhibit to get the latest copy of the magazine they had just saluted in their concert. Asked how they liked the convention, they said, "Great."

5. Ray Carr, Associate Editor of "The INSTRUMENTALIST," is showing one of many music teachers and directors who stopped by his exhibit a copy of the magazine. Mr. Carr, though 60 years young, has been a favorite clinician, adjudicator, and lecturer for many years. He is never too busy to offer sound advice to young students and directors.

6. Jerry Cimer, considered the greatest trombonist and teacher in the nation, is always happiest when he is helping a student. Here we see him in a typical situation chatting informally with two visiting students in the aisle of the "MENC Music Fair." Mr. Cimer's new recordings are a university of trombone instruction.

7. Dr. Paul M. Oberg, Chairman of the Music Department, University of Minnesota, Minneapolis, Minnesota, was a favorite with everyone. The SM camera caught him in one of his many jovial moods as he explains the University's Summer Courses to a music educator. Asked why he felt his university was one of the greatest in the nation, he winked and said, "You must come see, to believe."

8. The lovable Mrs. J. W. Heylman, Vice President of the National Parent Teachers Association, stops by The SM exhibit for a friendly chat. Mrs. Heylman was National Music Chairman of the PTA a number of years before being elected to her new office. The SM Editor has been privileged to appear on several panels with Mrs. Heylman during the past several years.

March 1954 MENC Music Fair

The Industry

9. William Mihalzi, an alumnus of The University of Michigan Band, made many clarinet friends at the "Music Fair." His job was to make one of the famous French American Reed Mfg. Co.'s reeds and give it to the onlooker. The machine shown in the picture is one of several used at the factory to make reeds for the entire clarinet family.

10. Phil Grant (1), outstanding drum clinician and member of the Gretsch Mfg. Co. staff, is seen with C. H. (Duke) Kramer, Vice President of Gretsch. Mr. Grant has long been popular with his famous "Tested-Tips" column which has been a regular feature of the Gretsch services. Both men were former school musicians and music educators.

11. The compensating valve caused a great amount of interest at the Besson exhibit. Mr. Jack Steel is seen holding a cornet with the compensating valve feature. Ernie Allee, popular with music teachers everywhere, is holding the french horn. Mr. Allee is a great champion of the accordion. This summer, he is teaching courses at several camps.

12. Hundreds of college students were impressed with the more than 150 exhibits at the "Music Fair." Marilyn Stedcke, a student at Bluffton College, whose home is Lima, Ohio, admires the new Buegeleisen & Jacobson bass clarinet held by Eddie Finger of the New York B. & J. office, as Charles Hausner, B. & J. midwest representative, prepares to show her their violin model.

13. Mr. V. D. Belfield was a hard worker during the week long MENC Convention. Representing the Holton Company, he enjoyed the opportunity of showing directors and students some of his firm's new models. He reported that the alto and tenor saxophones created considerable interest among the visiting teen-agers who attended the convention with their groups.

14. The ever popular and lovable Wm. F. Ludwig, Sr., was never alone. Directors and students alike, young and old, asked him a volume of questions which he graciously answered. In the picture you see Mr. Ludwig with Mr. B. P. Feehan, credit manager of the Conrad Hilton Hotel, who was a former student and still a great admirer of Mr. Ludwig.

15. George Way, a member of the staff of the Leedy and Ludwig Company, a division of C. G. Conn, Ltd., is seen standing between his two favorite instruments, the field drum, and tom-tom. Mr. Way has enjoyed great success in conducting percussion clinics by letting the audience set the pace by asking the questions. Students loved him at the "Music Fair."

16. Though Lee Hickie, representing the Buescher Company, is an outstanding percussionist, he is quite an authority in the brass and woodwind family too. In the picture you see Mr. Hickie showing one of the new Buescher trombone models to an interested school musician trombonist who attended the convention as a participant.



Dr. Goldman Guest Conducts Joliet Band

Dr. Edwin Franko Goldman, Dean of American Bandmasters, was Guest Conductor of the famed Joliet Township High School Band of Joliet Illinois on the evening of April 10th. Bruce H. Houseknecht is the regular director.

Dr. Goldman, who founded the American Bandmasters Association, conducted eleven numbers on the program which included his famous arrangements of important band works, and several of his world famous marches. On The Mall, considered his most popular, literally "stopped the show," as the audience joined the band in singing the la la la trio.

This great bandsman paid humble tribute to the memory of the late A. R. McAllister when he said "I told Mr. Houseknecht that I would be proud to conduct the Joliet Band for it was largely due to the efforts of Mr. McAllister that we have the great school band movement in America today." Mr. Goldman's last appearance in Joliet was in 1928 when he joined Mr. Sousa in judging the national band contest in which Joliet won its third consecutive FIRST PLACE.

Dr. Goldman is writing a feature article for the SM on the Validity of the American School Band Directors Association.

ABA Selects Elkhart For 1955 Convention

Elkhart, Indiana will be the site of the 1955 convention of the American Bandmasters Association according to an announcement made by Glenn (Cliffe) Bainum, Secretary-Treasurer of ABA, to the SM during the recent MENC Convention. The convention is scheduled for February 17 to 20, 1955.

Frank Reed of C. G. Conn, and Joe Grolimund of H. & A. Selmer will act as chairman and co-chairman for the great event. All segments of the Music Industry located at Elkhart will be invited to participate as local hosts. Mr. Reed and Mr. Grolimund have hopes that the new municipal auditorium which seats 8,000 will be completed in time for the 1955 convention. Additional information and announcements will be forthcoming in future issue of the SM.

Morton Gould Guest Conducts Baylor Golden Wave Band

MORTON GOULD appeared as guest conductor of the Baylor Golden Wave Band of Waco, Texas on March 27th, in the closing concert of the Spring Music Festival at Waco. Mr. Gould directed a program of his own

music, including his new Symphony for Band, which was commissioned by the U. S. Military Academy at West Point, his American Salute, Cowboy Rhapsody, and two movements of the Family Album. Reviews of the concert were highly complimentary, and Mr. Gould described the Baylor Band, whose regular conductor is Donald I. Moore, as "wonderful."

"Little Gracie Note" Starts In SM This Month

The mischievous little girl, "Little Gracie Note" makes her debut in this month's issue. Created by the talented Collin Fry, "Little Gracie Note" will bring lots of fun, laughter, excitement to readers old and young.

"Little Gracie Note" is always ready and willing to help in every kind of musical situation. In this month's cartoon, we see her waiting patiently but expectantly for the Maestro to drop his baton . . . it will make such a wonderful arrow for her little bow.

As time progresses, she will assist instrumentalists in all sections with their playing. Perhaps she will teach us a few do's and don'ts as time progresses. Watch for "Little Gracie Note" each month in The SM. Readers are invited to write Mr. Collin Fry, offering him suggestions or situations that his new character might find herself in. Full credit will be given the person making the suggestions that are used. Write Mr. Fry, % THE SCHOOL MUSICIAN, 28 East Jackson Blvd., Chicago 4, Illinois.

South Carolina State Indicates Great Progress

The State Finals of the South Carolina Music Competitions, April 7, 8, and 9 at Winthrop College, Rock Hill, South Carolina showed that tremendous progress has been made by the performing groups of that state. Some 5,000 class A, B, C, D, and E students competed for top ratings. Of the 32 bands entered, Charleston County Band was considered the best all-round group.

Judges for the contest included August San Romani, Al Wright, Harry Wilson, and Forrest L. McAllister. Hosts for the three day event included Dr. Walter B. Roberts, Jack Taite, Emmett Gore, and Lloyd Bender. All judges agreed that great progress was indicated by the performing groups. There seemed to be a new spirit of aggressiveness and interest among the directors, especially in the band and orchestral field. The SM predicts that South Carolina will soon take its place as one of the leaders in developing greater performing groups.

8,000 Attend MENC Convention At Chicago

Some 8,000 Music Educators from all parts of the United States attended the National Convention of the Music Educators National Conference in Chicago last month. It was without a doubt one of the most successful conventions held by MENC to date. Conferees had an opportunity to study everything from Opera to Rhythm Bands, from Class-Piano to String Classes. Some of the nations greatest bands, choruses, and orchestras performed.

One of the many high-lights of the convention was the "Music Fair". Here, Educators and Students alike had the opportunity to examine the latest instruments, music, and accessories as exhibited by all segments of the Music Industry. Many said, "To see the Music Fair alone, was well worth the trip to Chicago".

"THE SCHOOL MUSICIAN" March To Be Featured At Enid

One of the featured numbers at the great Enid, Oklahoma Music Festival, May 13-15 will be the performance of the Concert March "THE SCHOOL MUSICIAN" by the combined 250 piece Festival Band, and 400 voice Festival Chorus. The number will be performed as a regular part of the Tri-State Grand Concert at 2:30 PM, and 8:15 PM, on Saturday May 15th. Forrest L. McAllister, Editor and Publisher of THE SCHOOL MUSICIAN magazine will conduct the number. Music by William Beebe, and lyrics by Christopher Paul, this new Concert March has become very popular on a nation-wide basis. Many schools have asked permission to make the march their official marching song with words re-written to fit their local situation. Permission has been granted in each request.

College News Briefs

A collection of approximately 300 bound volumes of pamphlets and articles excerpted from periodicals written by and regarding the chief literary figures of England and the United States, was recently donated to the Boston University Chenery Library President Harold C. Case and Dr. Robert E. Moody, Director of libraries, have announced.

"Parsifal," the Wagnerian Lenten opera had its sixth annual performance at Indiana University Palm Sunday, April 11.

Some 1,800 educators, school musicians, and commercial representatives attended the University of Wisconsin's 1954 Midwinter Music Clinic on the UW campus Jan. 7, 8, and 9. Prof.

Emmett R. Sarig, chairman of the UW Extension Division's music department, announced recently.

A Michigan State College professor has returned to the East Lansing campus after more than a year in Italy where he delivered an unprecedented series of lectures on American music. Dr. Hans Nathan, associate professor in the departments of literature and fine arts and music at M.S.C., served as visiting Fulbright professor at the University of Rome during the 1952-53 academic year.

The noted Swiss orchestra conductor, Ansermet appeared in two concerts, with the University of Illinois student symphony orchestra and University Choir on March 14 and with a faculty chamber orchestra on March 16. He was there about three weeks on the campus prior to the concerts, working with students and faculty of the School of Music.

Some 1,500 persons from Michigan and other states attended the ninth annual Midwestern Conference on School Vocal and Instrumental Music at the University of Michigan January 8-9. The event was designed to help music teachers meet not only their immediate practical problems but those of their profession in its relationship with other areas of music and education. The Symphony Band featured choral music when it presented its first formal concert of the current season at 8:30 p.m. January 8 in Hill Auditorium under the direction of William D. Revelli.

The Western Michigan College concert band, directed by Leonard V. Meretta, presented its annual winter concert Sunday afternoon, Jan. 10, at 4 p.m. in the Central high school auditorium. Erik Leidzen, New York, was the guest of the band, and conducted the 120-piece organization in the playing of six of his own compositions.

Grade Orch. Asso. Holds 7th Annual Festival

For the sixth successive year more than a thousand grade and junior high school musicians whose teachers are members of the Northern Illinois Grade School Orchestra association met on February 27 to stage a big festival. Students from 23 Northern Illinois communities, including Chicago suburbs and Fox Valley cities, gathered in Park Ridge that day to make music all day long—and at the evening session climaxed their festival with a concert by a huge orchestra under the direction of Sylvan D. Ward, outstanding Chicago conductor and educator.

The beautiful Park Ridge High school auditorium was filled all day long, although people kept coming and going as their youngsters ap-

(Turn to Page 48)

Washington U Plans Big Music Week Festival

The Washington University Department of Music in collaboration with the public and private schools of metropolitan St. Louis, plans to offer an unusual and thrilling kind of experience for elementary and high school boys and girls during music week, May third through eighth. A Festival of Music, celebrating the musical resources of St. Louis, will take place for the first time in this area. Funds for the Festival were given the Washington University Department of Music, of which the chairman is Dr. Leigh Gerdine, by the Beaumont Foundation. Dr. Lewis Hilton, Association Professor of Music, and Gerdine, are coordinators of the Festival.



MEREDITH WILSON demonstrates the perfect multi-purpose music holder for piccolo players, which invention has caused consternation among concertina players who have a similar device worn on the knee. (Picture through the courtesy of OVERTURE)

AAA Accordion Contest Set For July 11th at Chicago

The annual AAA accordion contest will be held in Chicago, on July 11th just before the opening of the NAMM Convention. It will take place beginning Sunday, 9 a.m. and last all day. Location will be the Lane Technical High School, Western Ave. and Addison St.

Several changes in the contest regulations were promulgated, along the following lines:

1—A new "duet" classification has been added, in two age groups, viz.: Senior, 12 years of age and over; Junior, up to and including 12 years of age. This takes the two person combinations out of the "Combo"

classification. Hereafter, "Combos" will consist of groups of from 3 to 7 persons.

2—"Soloist" classifications have been revised, making separate classifications for each age group, starting with 7 years and running up to and including 16 years. In addition, there will be an "Open Soloist" classification for those 17 years of age and over. To save time, all age classifications will be heard at the same time, in different rooms and with different judges.

3—Another change in the rules permits contestants to participate in two different divisions, in addition to participation as a band member. Heretofore they were limited to one division, and one band participation.

As a result of the above changes, the new classifications are as follows:

Band Senior—Open	
Band Intermediate	
Band Junior	
Small Combination—Sr.	
(accordions only)	
Small Combinations—Jr.	
(accordions only)	
Mixed Combinations	
(including 1 acc.)	
Duet—Senior	
Duet—Junior	
Soloist	
Open	17 yrs. and over
Senior—A	15 yrs.
B	15 yrs.
Inter.—A	14 yrs.
B	13 yrs.
C	12 yrs.
D	12 yrs.
Junior—A	10 yrs.
B	9 yrs.
C	8 yrs.
Juniorette	7 yrs.

The American Guild Sets Convention Dates, Columbus, Ohio—June 29 to July 2

At the mid-year meeting of the Board of Directors, The American Guild appointed Billy Steed, Zanesville, Ohio, Convention Manager, John Calborn, Columbus, Ohio, Ass't Manager, Clinton Vofght, Beloit, Wis., Contest Director and Norman English, Lansing, Michigan, Exhibit Manager.

The American Guild is in its 52nd year of Sponsoring, Advancing and Maintaining the Artistic, Musical, Educational and Mercantile interests of the Banjo, Mandolin, Guitar and Accordion.

This year the 52nd Convention will be known as "THE MILLION DOLLAR CONVENTION AND TRADE SHOW"; the slogan is; Get 'Em Playing—Keep 'Em Playing, and Make It Sound Better.

Plans this year call for daily luncheon clinics of great value to all teachers, studio operators, etc., lec-

(Turn to Page 33)



P.O. Box 347, Park Ridge, Ill.
A National Nonprofit Educational Society

MODERN MUSIC MASTERS CONVENTION NOW HISTORY

The "3-M" convention is now past history but not forgotten by the delegates who were fortunate enough to attend the first national meeting at the Conrad Hilton Hotel in Chicago. It was a grand experience and many chapters gathered enough new ideas and enthusiasm to run them at "top speed" for the rest of the year.

Delegates arriving on Friday (March 26) or on Saturday (March 27) were met by members of Chapter No. 1, Park Ridge—Des Plaines, Illinois, and taken to their homes and out to Maine Township High School where some of the convention activities were held.

DELEGATES SEE CHICAGO SIGHTS

While sponsors and advisory council members were in session in the Sky Room of the Hilton Hotel (23 stories up), the delegates were conducted on a sightseeing tour of the Chicago Loop district, including visits to Chinatown, Hull House and Chicago's famous Maxwell Street.

Before leaving in a chartered bus for Maine Township High School, where the Saturday night banquet was held, delegates spent more than an hour (with shopping bags) visiting some of the hundred Music Educators National Conference display booths in the Exhibition Hall collecting valuable musical mementos, followed by a social hour, with cokes and cookies, in the Sky Room.

BANQUET—THE HIGHLIGHT

To all the banquet was the highlight of the convention. Here 133 delegates, from East to West, met each other and exchanged ideas on their chapter activities. A "3-M" motif had been used in decorating the banquet hall and tables.

Pictures of many chapters, showing Initiation scenes or chapter activities, were displayed on bulletin boards. Mottos from the Initiation Ceremony and the Constitution and By-Laws of the Society were posted about the room. The artistic place cards were arranged so that each delegate might meet and talk with those from other chapters. Large reproductions of the emblems of the Society appeared at the front of the banquet hall.

Group pictures of the delegates of each chapter were made against a specially prepared background, as well as pictures of the entire banquet scene.

After doing justice to a fried chicken dinner, a welcome was given by Alexander M. Harley, national president, followed by roll call and responses by chapter delegates. A challenging address, "Service Through Music", was delivered by Dr. George T. Carl. The "Musical Potpourri" consisted of several short solo and ensemble numbers by local and visiting delegations. Barbara Philipp, president of the Yakima, Washington, Chapter No. 23, representing the chapter from the greatest distance, was given a warm welcome. G. Cort-



Alexander M. Harley, National President; Barbara Philipp, President of Chapter No. 23 at Yakima, Washington; and Frances M. Harley, Executive Secretary.

land Drake, faculty sponsor of the Neptune High School, Ocean Grove, New Jersey, chapter, gave an inspiring report on his chapter's activities.

DANCE GUESTS OF "QUILL AND SCROLL"

Following the dinner, delegates were guests until 12 o'clock of the Quill and Scroll, honorary journalistic society, at their annual "Hot Copy" cabaret dance. Sunday's program consisted of visiting with the family in whose home the delegate had been a guest, and in attending an illustrated lecture at the Adler Planetarium in Chicago on "The Origin of the Earth."

CHAPTERS REPRESENTED

Delegates from the following chapters participated in the convention: Chapter No. 1, Maine Township High School, Park Ridge-Des Plaines, Illinois; Chapter No. 2, Argo Community High School, Argo, Illinois; Chapter No. 3, Immaculata High School, Chi-

(Turn to Page 47)



One hundred and thirty-three student delegates, Chapter sponsors, and national officers enjoying the festivities of the Banquet at the first Modern Music Masters Society Convention held at Maine Township High School, Park Ridge-Des Plaines, Illinois, and the Conrad Hilton Hotel in Chicago, March 27-28.

Baton Twirling Section

News . . . Clubs . . . Views . . . Associations . . . Activities . . . Pictures

EXTRA

NIMAC thru MENC to Study Current Status of Baton Twirling in America

The National Interscholastic Music Activities Committee (NIMAC), which is a unit of the Music Educators National Conference (MENC) will make a study of the "Current Status of Baton Twirling in America", according to Arthur G. Harrell, chairman of NIMAC. Mr. Harrell appointed Mr. Al G. Wright, director of the Miami Senior High School Band, Miami, Florida, chairman of this special committee to make the study. Floyd Zarbock, Editor of THE DRUM MAJOR AND TWIRLING WORKSHOP, which appears monthly in THE SCHOOL MUSICIAN was appointed as a member of the committee to work with Mr. Wright. Additional members to the committee will be selected in the near future. The announcements were made at the recent MENC National convention held at the Conrad Hilton Hotel in Chicago where some 8,000 school music directors, supervisors, and teachers were in attendance.

Mr. Wright stated in an exclusive interview with the SM that a booklet or brochure will be released soon which will contain recommendations to directors and educators based on the findings of the committee study. He stated further that the committee will consider a regular Drum Majors Contest as being a part of solo contests. Other points to be considered

will include modernization of the Twirling Adjudication Sheet, Suggested Uniforms, The Place of Baton Twirling in The Music Program . . . Yes or No, and The Music Educators Responsibility in Directing the Future



Mr. H. H. Slingerland, President of Slingerland Drum Co., explains to James Hoare, representative of Scherl and Roth and Slingerland, that this is the military type batons that would be used in the drum major contest.

of Baton Twirling in America.

The SCHOOL MUSICIAN shall report the findings of this new and important committee as they become available.

Missouri Fifth Annual Contest Announced

The Hobbs-Anderson Post No. 91 of the American Legion, Monett will sponsor the fifth annual Missouri State Baton Twirling Contest on Wednesday June 23, 1954. The place is the High School Stadium at Monett, Mo. Entry fee is \$1.50. Awards: 2 expense trips to Saint Paul, 9 trophies, 6 batons, and 40 medals.

Two Day Clinic Preceeds Contest

On June 21 and 22, the Post will sponsor a two day Clinic.

Classes will run from 9:00 to 12:00; 1:00 to 5:00; 7:00 to 9:00 P. M. Instruction for the Beginner, Intermediate, and Advanced Twirlers. Girls and boys, all ages, invited to attend. Evening events will be round table discussion answering questions that

a lot of twirlers desire to know. Also amateur show and fun time for the twirlers to get better acquainted with each other. All phases of baton twirling will be covered, for the amateur or professional, different styles shown and explained. Contest twirling, routine building, showmanship, marching and strutting, uniform designing, and all the essentials needed for the art of baton twirling of the present day styles.

Instructors will be: Mary Evelyn Thurman, Alma College, Alma, Mich.; Naomi Zarbock, Hardin - Simmons University, Abilene, Texas; Bob Rufener, Alma College, Alma, Mich.; Martha May Cate, Arkansas University, Fayetteville, Ark.

For further information concerning the clinic or contest, write to HOMER F. LEE, Clinic Director, Box 343, Monett, Missouri.

Accept Entries for CYO Baton Tournament

Boys and girls of elementary and high schools (public, parochial and private) from throughout the middle west will compete this year in the Sixth Annual CYO Gold Baton Twirling Tournament, to be held at the Chicago Coliseum, Saturday, June 5.

Registration for the event is expected to surpass by large numbers all previous records, it was announced by Thomas F. Fabish, Director of the CYO Music Department, who conducts the annual contest. "This will be the second year opened to the entire Mid-West—in 1953 more than 400 youngsters traveled from five neighboring states to participate," he said.

For entry blanks and information, contact the Catholic Youth Organization, 31 East Congress Parkway, Chicago 5, Illinois, WAbash 2-1117.

Catch These Dates

By Ted Otis
P.O. Box 3513
Long Beach, California

June 7-16—Alpine, Texas—Clinic by NBTA Counselor Ted Otis—Write Sul Ross College.

June 20—South Bend, Washington NBTA Clinic and contest—Taught by Ted Otis. Write Alice Norman, Box 772, Aberdeen, Washington.

June 26—All Cities Contest, Baldwin Park, California—Write Henry Lingo, General Chairman, 4231 No. Cutler, Baldwin Park, Calif.

June 29-July 5—Stockton, California—Pacific Music Camp, College of the Pacific. NBTA Counselors Ted Otis, John Large and Barbara Mercer. Write David T. Lawson, Pacific Music Camp, College of the Pacific, Stockton, Calif.

July 28-July 31—South Milwaukee, Wisconsin—National Baton Twirling Jamboree. Write Box 266, Janesville, Wisconsin.

Aug. 1-Aug. 13—Canyon, Texas—West Texas State College. Clinic by Ted Otis, NBTA Counselor. Write Music Dept., West Texas State College, Canyon, Texas.

Aug. 22-Sept. 3—Wrightwood, Calif.—Clinic In The Sky. Official West Coast NBTA Camp. Write Ted Otis, P.O. Box 3513, Long Beach, California.

Drum Major And Twirling Workshop

By Floyd Zarbock
Drum Major U. of Michigan Band

Send all questions direct to Floyd Zarbock, 707 Oxford, Ann Arbor, Michigan.

False Title Claims

We mentioned in our last workshop, that for our twirling discussion this month we would discuss the "value of contests." Since that time, however, many letters have been written to us and several people have spoken directly to us concerning the problem of twirlers claiming titles they have not actually won.

This is a problem that has for the most part grown continually worse with time. To the indifferent person this may not be considered a problem but to the twirlers who work so sincerely to reach perfection, only to have someone gain prestige by claiming victories they have never really won, it is a real problem. There are three aspects of this problem that we shall discuss: the importance to one's ownself, the importance to other twirlers, and the correct titling of one's ownself.

First of all, one should realize by now that your reward for a given endeavor is directly proportional to the effort you put forth. There are many twirlers in competition and if each twirler is awarded in relation to his own ability no one would have any reason to be a poor sport. If, however, you should claim to be a national champion, when in reality you may have only won one or a few small national contests you are casting a shadow on yourself that is untrue. Actually then this problem becomes a personal one. If you win a third at a contest, do not maintain

that you won the contest. The value you yourself will acquire if you should actually win the contest next time will be far greater if everyone knows that you went from third to first, than if some people believe you just repeated your performance. Therefore you can see that "honesty" is always the best policy.

The second aspect of the problem is the harm that comes to other twirlers as a result of the false claims. You can imagine the initial response of an audience if they hear that the first twirler is national champion, etc., and that the second has placed first at R contest and second at Y contest, etc. True, it is partly psychological play on the part of the audience but none the less, the second twirler, who in reality may have placed higher in the contests than did the first will feel hurt. Thus you, for your own good, as well as the good of other twirlers, should not claim titles you have not won. The solution for this problem is quite simple. When ever you speak of the contests or awards you have won, always preface the award with the site at which it was won, e.g., X City National (or closed which ever the case may be) contest in May, 1959. This will not only aid you but it will also help other twirlers.

Beating of Time

Although there are several methods of beating time, we shall describe the most direct one and the one that is easiest to execute. This particular one is done in two counts.

Count 1

The first count begins with the baton held about six inches directly in front of the forehead. By a short down-up movement of the wrist, the count of one designated. The fore part of the arm may move slightly but in all, the ball of the baton should not move over six inches for the entire count one. Thus the back part of the arm, the humerus, does not move. When count one is executed, the ball of the baton will trace an imaginary line that first goes down six inches and then back up six inches.

Count 2

For count two, the ball of the baton follows the same line that was traced by count 1, with the ball reaching the bottom of its path exactly on the count of two. At this point, the ball should be nearly directly opposite the bottom of the sternum and about six inches in front of the same. From this position, the baton is returned to its original position and the same procedure is repeated for as long as the situation may demand.

This particular beating of time can be done either while marching or while standing at attention and directing the band. In either case, the left hand should be placed on the hip.

Are Six Out of Seven Baton Twirlers Girls?

A recent study by the SM seems to indicate that six out of every seven twirlers in the United States are girls. An examination of the 1954 "Who's Who in Baton Twirling", published by the Sartell Publications showed 505 Girls as against 83 Boys.

A decade or more ago, the ratio was reversed. Readers of the SM are invited to write the Editor suggesting reasons for this current ratio.



IMPOSSIBLE?

Bob Roberts, one of the nation's leading authorities on baton twirling, looks up at his baton as it balances on a light wire 25 feet high (arrow). Asked if it is really possible, Bob winks and says, "Look at the picture."

Next Month

We will discuss the "salute" in our DM. section and the "value of contests" in our twirling workshop.

TOPS IN TWIRLING LANGE BATONS

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Lange Company, Bethayres, Pa.

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August 23—September 3
Complete and Varied Baton Twirling Program

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Write: Ted Otis, Box 3513, Long Beach 3, Calif.

Baton Twirling

Sam Houston State College To Again Sponsor Baton Twirling School

By C. R. Hackney
Music Department
Sam Houston State Teachers College
Huntsville, Texas

The Sam Houston State Teachers College Marching and Twirling School is the granddaddy of all twirling schools. Due to the outstanding instructors used in this school which attracted so many top twirlers in the United States the school officials were forced to cut the enrollment. Now there are two beginner and intermediate schools sponsored in June and July. The August school is for advanced students only and all students are required to march. (So

many fine twirlers can't march and the sad part is they don't think it is important.)

The advanced school is limited to 400 and approximately 40 teachers are used. This means that the teacher-pupil ratio is 10 to 1.

The daily schedule is similar to any public school schedule. There are six periods, three in the morning and three in the afternoon. Students report to six classes each day subject to class roll called by teachers. If they aren't in class they are in the hospital.

There is a rest period each day from 1:00 to 2:00. All students must lie down relax and rest.

Each night there is a twirling session on two lighted football fields for one hour and then there is an hour and half show for the students and interested spectators in the community. This show is made up of exhibi-

tion twirls, by students and teachers, ensembles, flag swinging, marching, dancing routines, steeple throws, black light, etc. There's a contest each night and winners of each night compete the last night in the finals plus an extra big show for the finale.

Dance routines are taught by three dancing teachers. These dances learned can be used at an advantage in band shows back home.

The amazing thing about this school is the repeat attendance of the students. We have students who have attended this school eight years in succession. They start in Jr. High and continue on until juniors or seniors in college. Many of our past students are serving as junior teachers and counselors in our beginner and intermediate schools. Several are helping in the advance school.

We are looking forward to another great school this summer.

Learn to Twirl a Baton Be a Champ. We'll Show You How

A MONTHLY FEATURE
By Don Sartell

Kick-Up—Pick-Up

What about that occasional drop? All twirlers drop their batons at one time or another.

Prior to making an appearance a twirler should know exactly what type of "pick-up" will be used in case of a drop. When making a drop there are three basic rules to follow:

(1)—Make a speedy recovery, (2)—repeat trick dropped on and (3)—smile—never, oh never, express disgust.

If you make a drop during a show performance or during a parade, a tricky recovery will not only help to cover up your drop but even bring a round of applause from the on-lookers. Those who are acrobatically inclined can do a cartwheel pick-up as shown in illustration (1).

Illustrations reproduced through special permission of W. F. L. Drum Co., Chicago, the copyright owner.

This one always makes a hit. As shown in illustration number (2), roll baton onto top of right instep, using the heel of the left foot. Three quarters of the baton should be to the right of your foot. Shown is the ball to the left side which is easier, however, it can be done either way.

Now slide your foot to the rear and right a few inches, bend right knee a little forward and to the left and kick foot up to the side—flipping baton high into the air. Either a right or left hand catch can be made.

This recovery will require much practice and is to be considered an advanced trick. At first you will lack control, but with constant practice the KICK-UP—PICK-UP can become your "lifesaver."

There are scores of other hand and foot pick ups. Want to learn more?

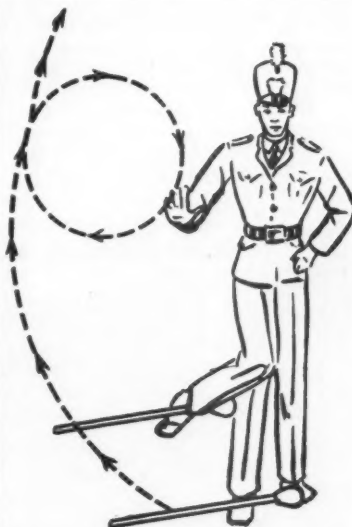


Illustration (2)

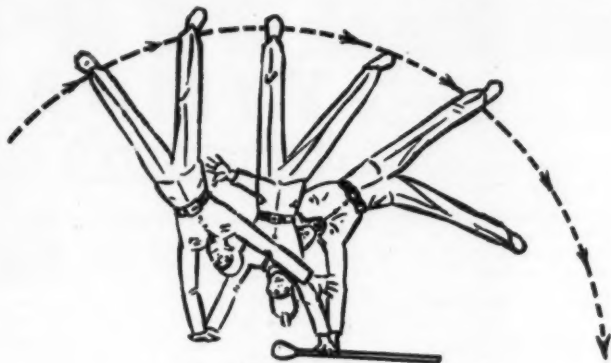


Illustration (1)

DRUM MAJOR MAJORETTE CAMP

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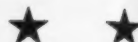
For information write:

Drum Major-Majorette Camp

Oglebay Institute
Wheeling, W. Va.



The Percussion Clinic



By Dr. John Paul Jones

At this time of the year there are three important phases in the band's program—State contests, Spring concerts and graduation music. Of the three, not one seems to have the immediate importance of the state contests for here we should find the result of the year's work in terms of judges comments and a final rating. There are exceptions I know, and sometimes unforeseen accidents do happen but by and large the final state rating is the opinion of a well experienced musician and certainly one unbiased except by good musicianship.

What you do today and how you rate in the state contest will have depended on your work during the past year. What you do next year depends on what you are doing right now. It is because *right now* is the logical time to get going for next year that I want to tell you about some new material which has just come to my desk.

Send all questions direct to Dr. John Paul Jones, Conservatory of Music, 1508 Third Ave., Albany, Ga.

New Material

This very excellent and novel material for drummers comes from The Band Shed, Itta Bena, Mississippi, and is published by Grace and Joe Berryman, two fine people well schooled and experienced in the art of percussion. It would do every drummer good to have some of this new drum material. The entire list of material is too long to publish here but you may obtain a complete listing from the above address. In this you will find Latin-American effects, all kinds of solos, marches, street beats, ensemble material and novelty numbers. Let me go over a few.

One of the most interesting approaches to rudimental drumming is contained in *37 Rudiments for Snare Drum* in which you will find some basic, down to earth and understand-

able approaches to the most often needed rhythms. A more basic book is *Four Fundamentals* based on the tap, stroke, press and double. As in the case of each book the material is presented in such a manner that a small amount of material may be used in a great many ways thus adding much to its value.

Another book good for next Fall is *Rudimental Street Beats* as is also *Easy Street Beats*. Both books are for the complete marching section—snare, bass, tenor drums and cymbals.

May I mention two numbers in closing: a snare drum duet *Alphonso and Gaston* and a drum ensemble *Deluge in the Delta*. The latter also contains valuable information regarding the playing of this number. I think you will be pleased with the material obtained from this new source.

Rudimental Practice

A question comes from Florida regarding rudimental practice: "Do you

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May,

think that student drummers should practice the double-stroke roll more than the rest of the rudiments?" The letter continues: "This question has been argued many times by the authorities of the country—I would like your opinion."

Well, my opinion certainly doesn't lie with the "authorities" for to argue over such a question denotes a lack of rudimental understanding. Everything you play is made up of either single strokes, double strokes or a combination of both. A double stroke is a double stroke no matter where you find it. And in the drum method book you mention I fail to see that the five-stroke roll is not correct. A five-stroke roll is not a roll for a particular place in music any more than the seven, nine or eleven stroke rolls are for a particular place in the music. A roll as used in drum music is supposed to be a prolonged tone and the only way to get this effect on a drum is to hit it often and rapidly enough to create a smooth sound approaching the continuous. You could do this with one stick in one hand if you didn't know better. But, there are easier ways of doing this, especially the alternating of hands. This cuts the work in half. Then if each stick can make two sounds—the hit and the hit-on-the-rebound—the effort is again cut in half. You see the rudiments or fundamental rhythm patterns are devised not for difficulty but for ease in playing. If two strokes fill the space in the music all well and good but if the space requires twice this much then you have four strokes or hits plus the final one which makes five in all—the five stroke roll. The roll may begin on the beat or off the beat—that is according to the composer's or arranger's writing.

A further question concerns the way in which drum parts are written "by composers who are not acquainted with drums." Oftimes this is given as an excuse when the drum figure is not understood. Indeed some drum parts are not written out in full—maybe they were not intended to be full. If your director feels they need more action then he should suggest what he wants added to the part. Otherwise, play the part as written. I do not know whether all composers who do not know drums write for drums or not. But it would be my guess that you could go a long way before you will find a present-day band composer who can not write a drum part.

The school year is about over. It is high time many of you are thinking about college—and when you get there waste no time in getting in the band. If the school of your choice is small then you may find a small band in which case the director and the band will need you all the more. Make every effort to be a good college band member and your college life will be happier.

See you next month—by which time you will probably know what the state contest judge thinks of what you show as a result of your year's work.

The American Guild

(Starts on Page 27)

tures by authoritative and prominent people, network broadcasts, contests, concerts, a costume ball, banquet and separate hospitality centers for students and professional people for after hour get togethers.

The revised contest rules are now being printed and will be available upon request.

Jos. A. Guzzardo of Rockford, Ill. is President and Hank Karch, Cincinnati, Ohio is Sec'y-Treasurer. For information write Billy Steed, 6 S. Fifth St., Zanesville, Ohio.

Coontz Jr. High Band

(Starts on Page 20)

school spirit.

The band officers are: Mike Madden President, Roger Wood Vice President, and Jeanette Stillman Secretary-Treasurer. We here at Coontz are very proud of the response of our students to subscribing to the wonderful School Musician Magazine. We now have 150 magazine readers of this outstanding magazine. I do hope this will introduce our band to all of your thousands of readers.

You certainly have a right to be proud of your band Jeanette . . . I'll bet your officers have done a bang up job for the band too . . . How about a picture of the officers . . . J.L.

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Class Piano Effective?

(Starts on Page 14)

faster than the rest of the class."

"I wondered about that," interrupted Mrs. Burton. "Why did you ask Billy to be teacher? A little seven-year-old can't really teach another child."

Miss Blythe laughed a little as she entered the discussion. "I wanted to keep him busy at something that would maintain his interest both in coming to the class and in continuing to excel, while I gave my attention to the rest of the group. Didn't he like to play teacher?"

"Oh yes, he grew nine inches in as many minutes."

"It not only helped Billy," added a third mother. "It furnished a goal for greater endeavor to the other children, so that they, too, could play teacher. Judy tried harder all week with that end in view."

"Furthermore," continued Miss Blythe, "Music study provides opportunities for the application of the slogan 'Education for living.' Billy was given an introduction to one of life's valuable lessons, namely—those who learn easily should help those who learn more slowly."

"Well—when you put it that way," drawled Mrs. Burton, her face lit with surprise, "I begin to see it differently. I must admit that I had thought he was wasting time."

A woman at the back of the room remarked, "At first, I confess, I had serious doubts as to the effectiveness of class piano. Basing my judgment on the procedures followed in private clarinet lessons with my elder son, I couldn't see how enough individual attention could be given to eight or ten children. Now, I see a most gratifying difference in the reaction of the two children. The elder boy practices dutifully, if not joyfully, when there is a recital to prepare for, whereas the younger boy works with enthusiasm each week so as to hold his own with his classmates."

"And another result which I should like to speak of came to my attention last week, when several children were asked to play at a neighborhood party. My child and others from your classes marched to the piano without a moment's hesitation, whereas the other children showed evidence of considerable nervousness. There was also a marked superiority in rhythmic playing in those taught in classes."

After a swift glance at her watch Miss Blythe rose to her feet in a tactful gesture of dismissal. "It seems to me" she said, "that through our co-operation, the case for class piano has been clearly presented, leaving little doubt in our minds of its effectiveness."

"We have considered not only the importance of putting first things first, but also what we consider those first

(Turn to Page 50)

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By Rex Elton Fair

High School and Grade School Contests Closed

That is to say: By the time you read this column all such contests—at least pertaining to Music—will have ended until sometime in April of next school year. We are hoping that each and everyone of you who took part are most happy with results. Whether you are or are not, be sure to see this column in the next issue of **THE SCHOOL MUSICIAN**. That will be for the month of June. In view of the fact that you are going to have some ten or twelve weeks vacation from school activities, it is possible that you may find considerable time for individual study and practice. With that in mind, we are going to outline a series of studies for you, most of which should be thoroughly memorized. That most of our readers are going to be very happy with them we feel assured. Be sure to see this column in the June issue of **THE SCHOOL MUSICIAN**.

Send all questions direct to Rex Elton Fair, 957 South Corono St., Denver 9, Colorado.

Duet with Piano Accompaniment

Question: My Buddy and I—both Seniors in High School—have been sharing the first flute parts in both the concert band and orchestra for the past four years. Our director has honored us by asking that we play a duet for our coming graduation exercises. We should like something of several movements that might take some ten to fifteen minutes to play. Mr. Fair, you have helped both of us on several occasions but we need your help and advice just now, more than at any other time. Thank you. E.C.D., St. Louis, Mo.

Sonata by J. J. Quantz
Published by The Cundy-Bettoney Co.
Hyde Park, Boston 36, Mass.

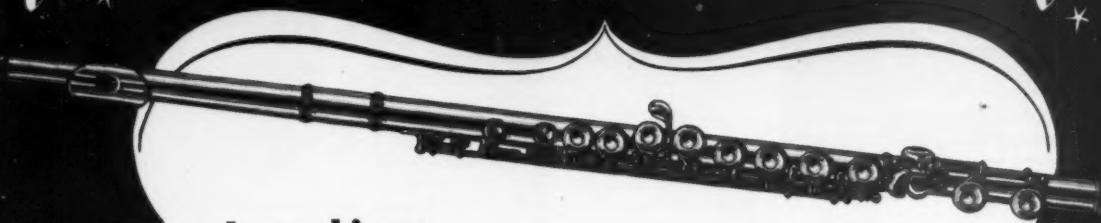
Answer: My dear Edward: The above mentioned number will meet all

your demands. Of this we feel quite sure. It is written in four movements, namely; Adagio, Allegro, Affettuoso and Vivace. First two movements in the key of D Major, third one in the key of B Minor with the Vivace returning to the key of D Major. All movements demand that all rhythmic pattern be carefully analyzed, and practiced very slowly at first, increasing the tempo as indicated, very little at a time. Be sure that you have a first class accompanist—fact is, your pianist in this number is an important part of your trio, and should be listed as such. This is true of all ensembles. Please adhere closely to all dynamics as advised, such as mf., dim., expr., pp., ff., etc. Please make sure too, that the headjoint corks in both flutes are so adjusted so that your three d's sound alike. Generally speaking, these corks should be adjusted at seventeen and one-half millimeters from the center of the embouchure back to the cork. Good luck, fellows.

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How to Overcome Difficult Passages

Question: I have much difficulty in playing many rapid passages written in the higher octave of the flute. This is especially true if written in more than one flat or in three sharps and from there on up. Have been playing the flute for some thirty years and have studied with various professional flutists but still I am having my troubles in this regard. Any suggestion that you can offer to help me will be greatly appreciated. R.B.C., Seattle, Washington.

Apply Careful Analysis and Practice Slowly

Answer: The solution for overcoming such technical difficulties as you have mentioned lies in careful dissection or analysis and then to work out the difficult parts via the method of *slow*, painstaking practice. Truly, one might practice such rhythmical patterns at a high rate of speed for many years and make no improvement at all. Let the eye and ear be ever alert for the detection of minute discrepancies as to pitch and finger action. If you will follow this rule, you will find that any passage that can be played accurately and smoothly at a slow tempo can be mastered completely at fast tempos, if you will but be satisfied to proceed *slowly*. The continued repetition of such passages—done slowly and accurately—is almost certain to make for an automatic performance where each finger will fall into the desired position at the desired time, and with perfect co-ordination of tongue and fingers at all times.

One of the greatest faults of musicians is that they do not properly modulate from "soft to loud" nor from "loud to soft" without making changes in pitch. The flutist is apt to play sharp when playing forte, and the string player is apt to play flat. Please be careful of pitch and tonal color at all times. Proper application of or to these rules goes a long way to make the difference between an artist and just a player. It was in the Flutist Magazine, some thirty years ago, that the publisher, Emil Medicus, A.R.A.M. (London), had this to say, and I for one have never forgotten it. "It is only when we learn to control our p and pp that we can readily

appreciate our F and FF. Both are absolutely necessary to insure us against the old-age charge of playing upon an instrument capable of but little modulation. Either extreme tends towards that of monotony and must be sedulously avoided as a whole, but lavishly employed in the proper and judicious relation to the color and scheme of the composition being studied or played. An absolute command of tone nuances, and smooth clean-cut finger dexterity, combined with musicianly interpretation, will insure—for any musician's playing, the touch of an artist."

More String Opportunities

(Starts on Page 12)

instrumentalists in symphony orchestras but the greatest demand is in the smaller community orchestras, also for string teachers in public school work. Here are the best opportunities for personal success and for the development of the great numbers of musicians and enthusiasts. There is an urgent need for the specialist instructor in group teaching who knows his instrument and its pedagogy so as to produce results and make string study an exciting adventure.

"The professional string player will be more apt to find success in a combination of fields. A smaller symphony orchestra position with part time public school teaching in addition to the private teaching which results from this combination, is, to my mind, the best solution to the young string player so that he can be happy in his work and still make a living."

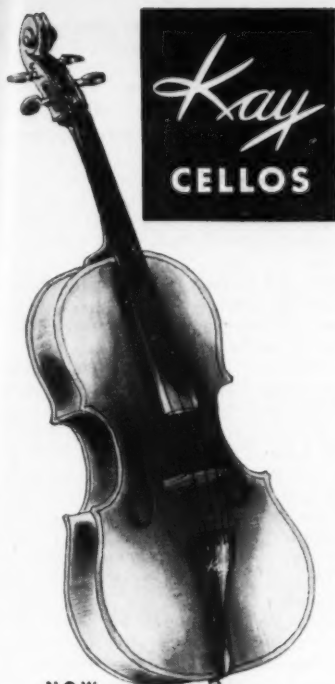
George Hardesty
Associate Professor of Violin, Ohio State University

"I do feel that there is a good deal of opportunity for young professional string players. Conductors of all major symphony orchestras have stated publicly that they have increasing difficulty each year in filling string sections with competent players. However, since some professional orchestra positions are hardly lucrative in themselves, it seems necessary that the young student be careful to prepare himself as a good teacher. Many

(Turn to Page 42)

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Orchestra

Arranger: C. Paul Herfurth . . . **First Pucciniana Fantasy, Melodies from Puccini Operas . . . Published by G. Ricordi & Co. Full Score—\$2.50 each.**

Upper string parts are written in octaves when the range extends beyond the first position. Cello included IV position. Bass entirely in the 1st position. Themes included in 1st Fantasy are, Tosca Theme, Love and Music, When the Stars are Brightly Shining; Madame Butterfly, Introduction and Chorus and Finale; La Boheme, Duet, Ah Mimi, False Fickle Hearted.

* * *

Arranger: C. Paul Herfurth . . . **Second Pucciniana Fantasy . . . Published by G. Ricordi & Co. Full Score—\$2.50.**

Second Fantasy includes selections from Madame Butterfly. Introduction—One Fine Day; Gianni Schicchi, O My Beloved Daddy; Musetta's Waltz Song; Girl of the Golden West, Let Her Believe.

The successful format used in these Pucciniana Fantasias should help teachers who want to bring some opera to their communities. These works are skillfully scored and cued for standard orchestra, so that they will sound in even smaller groups. Grade—Junior High Orchestras can

* * *

For Solo Violin

Johann Stamitz . . . Two Divertimenti in Two Parts, for one unaccompanied violin. Emanuel Zetlin . . . Price—\$2.50.

These brilliant works by the father of Carl and Anton Stamitz should well take their place in the modern repertoire. Difficult—College level—and Artist.

* * *

Violin and Piano

Antonio Vivaldi . . . Sonata No. 6 in G Minor, from "Il Pastor Fido", Figured Bass by Erwin Bodsky . . . for Violin (Flute, or Oboe) and Piano. A Cello or Bassoon part is included . . . Price—\$2.00.

The last movement may be recognized as the first movement of Sam Franko's version of the *G Minor Concerto* of the same composer. The choice of the instruments given was a device of the period to insure a wider scale. Includes the third position. Grade IV.

* * *

Johann Wanhal . . . Sonata for Violin (Flute, Oboe or Clarinet), . . . Edited by Burnet Tuthill . . . and Piano Price—\$3.00.

The preface provides us with the most complete account of this composer available. Includes the third position. The music is quite charming. Grade III—IV.

This list of works by 18th century composers will be expanded in future columns.



handle these selections very nicely. Might also advise that there is a third Pucciniana Fantasy available as *La Boheme Selections*, published by the same company at the same price (\$2.50). Melodies included in this third work are: Introduction to Act I, Rudolph's Narrative, Your Tiny Hand Is Frozen, They Call Me Mimi, Ah—Mimi Is False, Musetta's Waltz. (The orchestration of this Aria not exactly like that of the Second Fantasy.)

For Strings and Solo Oboe

Rodger Goeb . . . Fantasy—for Oboe and String Orchestra . . . Published by Associated Music Publishers. Duration 6 minutes. Price not indicated.

This work by a serious composer, is highly recommended for Advanced High School and College or Profes-

sional Orchestra. It was performed recently over a National network by the Philadelphians. The solo part is grateful to a mature performer. Range, middle C \sharp to two octaves above. The demands on the strings are not excessive. The tempo is slow. This composition is not excessively dissonant. It should help a group to understand and appreciate contemporary music. String parts about Grade IV.

For String Orchestra

Albert G. McCarthy and Richard Freitas . . . Fiddle Sticks . . . Published by Charles H. Hansen Music Corp. . . . Arranged by Alfred Reed . . . Set \$2.00. Extra parts 25c. Piano-Conductor 75c.

This delightful novelty has been recorded by Camarata. It is scored for three violins, viola, cello and bass. Where range is above the third po-

sition, optional passages are indicated. There are diverse parts for all parts except bass.

Studies

Bernard Fischer . . . Daily Violin Exercises . . . Published by Belwin. Price—\$1.00.

Well edited exercises for the left hand in the first position. Large clear print. Contains traditional finger exercises plus Pizzicato and double stop etudes.

Bernard Fischer . . . Violin Etudes. (In the Modern Style) . . . Published by Belwin—in two books. Price—\$1.00 each.

The sub title "In the Modern Style," does not refer to dance music rather to modern techniques of writing. The "Etudes" were written for students who have gone through the first four positions. They are not a complete departure from traditional studies. This work contains etudes in the half position, various meters and rhythmic devices, changing accents, irregular bowings, modern double stops and chords, use of whole tone, ancient scales and the modes. The books have value in that the author has created fifteen etudes out of problems with which the student will be faced when playing contemporary music.

Bernard Fischer . . . Selected Studies and Etudes for the Viola. (First position) . . . Published by Belwin. Price—\$1.00.

Seventeen violin etudes from Kayser, Hohmann, Wohlfart, Mazas, Sevcik, Fiorillo and Rode are here transcribed for Viola. The book could be useful in supplementing intermediate classes. It is not for the beginner.

Franz Schubert . . . Wiener Tanze—for Violin and Piano . . . Edited by Adolf Hoffmann . . . Pub. by Schott, available Associated Music Pub. Price—\$1.50.

The 12 short delightful Vienna Waltzes and 8 German Landlers are contained in this small size album. As you know, the Waltzes and Dances are from 16 to 32 measures in length. Most of them are playable in the first position.

Elsie A. Wilson and Lallah S. Lehman . . . Little Tunes with Cartoons. For the Young Violinist. Pub. Belwin—Price 75c.

Twenty one original tunes, with accompaniment by a second violin. All in the first position. Contain left hand pizzicato and simple open string double stops. The cartoons are sure to please small fry.

Hope you will find these works to your liking . . . see you next month.

Athletics Finance

(Starts on Page 10)

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EDITOR'S NOTE . . . Every progressive Band Director in the United States should have the Coach and Superintendent read this article. This same plan can work in any school. The public will accept the plan.



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The Choral Folio

(Starts on Page 18)

fine for a trio or sextette, too.

6. **WHILE WE'RE YOUNG, SSA**, by Alec Wilder and Marty Palitz, arranged by Roy Ringwald, Published by Shawnee Press.

This is the lovely waltz song in a new setting arranged by the sharpest stylist in the business. Singable, not too easy, and worthwhile for any concert. You can't miss with this one.

Male Voices

1. **DO YOU FEAR THE WIND?**, TTBB, by Leland B. Sateron, Octavo No. 410, Paul A. Schmitt Music Co., 15c.

A nice, easy, effective piece that I'd grab on to right away. The words are the Hamlin Garland poem that any red blooded boy will thrill to sing. The musical setting matches the words very well, and the combination is one that adds up to a first rate male chorus sound.

2. **MELODIES OF THE MIDDLE AGES**, TTBB, arranged by Ivan Langstroth. Octavo No. 332-40109. Published by Oliver Ditson Co., 22c.

Troubadour Song—(French, 10th Century)

Folk Song—(German, 16th Century)

Dance Song—(German, 11th Century)

Folk Song—(German, 15th Century)

These four songs, all in one octavo are as interesting male chorus music as you will ever want to find. Quite singable, well arranged, they are short and even in one case rather sweet. For some "off beat" male chorus music that's definitely worth the effort, get a look at these.

3. **LIFT EVERY VOICE**, a collection of songs for male voices, edited and arranged by Elie Siegmeister and Rufus Wheeler. Published by Carl Fischer. 60c.

Here are fifteen standard pieces including everything from circus days to cowboy tunes. A good collection for the average male chorus, if you want some easy familiar songs. Also, a good volume for your quartet or for that second encore.

4. **DOWN AMONG THE DEAD MEN** (Old English), TBB, arranged by R. B. Fitzgerald, Octavo No. NY1449, Published by Ricordi. 20c.

A famous folk song in 3 parts that has the quality of sounding like four. The accompaniment is easy, but especially well done. This is the kind of music that sounds best with a male chorus.

Next month we will talk about contemporary music, and list some of the best releases of the season.

W.R.



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The Clarinet Corner...

By David Kaplan

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Director of Music, Reynolds Community
High School, Reynolds, Illinois.

Expression in Music

Today's complex living is characterized by specialization and mechanization. Many fields reflect this mechanical influence and music is no exception. As far as the clarinet is concerned much is written about technique, tongue, mouthpiece, instrument improvement, and such. These factors all have a proper place in the presentation of the esthetic art we call music. Yet, it would seem as if expression in music, with its attending items interpretation and phrasing (and its relatives dynamics, tempo, or articulation) is perhaps not treated fully. We must not be dominated by the mechanical. We realize the importance of the mechanical but we must relate it to the other aspects of music.

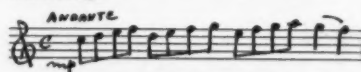
Expression in music is not merely the skillful handling of a difficult fingering or the articulate pronunciation of a speedy tonguing passage. It is more. Expression is the meaning of the music conveyed through intelligent phrasing and attention to dynamics. Style, mood, tempo, technique and yes, tradition must all be molded together to produce the artistic effect which is expressive playing. Without proper understanding or what some musicians like to call the "intuitive sense" (which in itself is the result of much listening and experience) only an artificial interpretation at best can be obtained. I am afraid that today much meaning is being lost in playing. Many are substituting, and not too successfully, technique for understanding.

Let us face the situation. Do we as instrumental directors devote as much energy to the interpretation of a number as we do to the technical passages? Do we insist on the correct playing of a phrase and rehearse it as we would some technical passage? In other words do we feel that a phrase deserves as much attention as any "tough" technical passage? In rehearsing the group do we observe merely the obvious tempo and dynamic indications without paying any attention to the more subtle nuances, proper phrase endings, or correct articulation style?


The realization of a work of music, be it solo, ensemble, band or orchestra, is accomplished through a blending of the technical and interpretive. In this first in a series of several articles on expression one of many faults comes to mind.

1. Vertical Playing

More than once I have alluded, in these columns, to the disastrous affects of concentrated vertical playing. This vertical playing is characterized by an over-attendance to each individual note thus making all notes equal in importance. Such a concept can only result in boring, uninspiring playing. For example consider the following:



Taking an isolated phrase for illustration may not be good but the point will be made. Now, how should these two measures be played? Should all notes be treated equally, straight up and down, with the first of each



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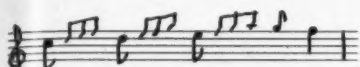
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four struck, no doubt, with a hard tongue stroke? Examine what is happening- and the phrasing becomes apparent.



The movement is thus from c to d, third beat, to e and to f, fourth beat second measure or from c to f. Push slightly the c, d and e (these are the first of every four) but push a bit more the g, third beat to force the foreign note, the on-the-beat passing tone. Whether it is written or not a slight rise or crescendo to the g, third beat, is evident, then a leveling off. Thus, all the notes do not receive equal stress. The passing or auxiliary tones add variety and interest to the melodic line.

Some will cry "pedantic theory." After all, they will say, the director is not a theorist. So that misinterpretations will be at a minimum I am not proposing that the director dissect each work with an hour's lecture to his group. In each director's experience and training there has been that seed planted wherein he can feel and thus explain such a phrase as illustrated above.

It seems to me, then, that a paramount fault, one abusive to expressive playing, is the vertical concept where all notes are treated alike. Students can be guided musically without submitting them to long lectures. Understanding the melodic line helps to insure a more singing style, warmer playing, and breadth of line.

In another article I should like to discuss additional misconceptions and common faults such as faulty breathing in relation to the phrase, articulations and phrase endings.

New Music Reviews

Modern Fingering System for Saxophone—by Jay Arnold Futura Press 1950. \$1.50.

In a previous issue I discussed the very useful System for clarinet. Like the clarinet text this sax book is a codification of fingerings, alternates, and examples of their use. Normally, the sax register stops at high f. Now, in this text fingerings to an octave above this f are illustrated. The text is so useful and should be of great help to teacher and pupil.

The left hand pages contain the fingerings with the illustrations on the right hand pages. Pages 22-23 illustrate simplified fingerings for certain leaps. A table of trills is offered on pages 24-25. Additional trill and "drop" fingerings are outlined on the remaining pages.

Elementary Method for Clarinet—Lawrence Buck Kjos. 85c. 1953. 32 pp.

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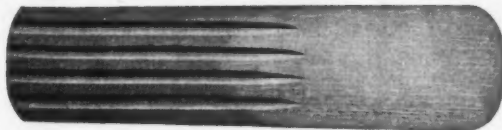
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The editor's forward states that the melodic approach is utilized and appeal to imagination is stressed; a balanced diet of rhythm, intervals, scales, tuneful songs, and duets is offered.

Three notes e, d, c are introduced at the outset. This is on the very first page where whole notes, half notes, quarters, and combinations may also be found. On the next page drill in the use of the three notes is given plus slurring. The next two pages discuss $\frac{3}{4}$, fandg, the low b-a-g. Throat tones a and B \flat plus the low B \flat and f are found on the next two pages. Then eighth notes, quarter and half rests are discussed. The higher register is introduced by "experimenting" with the register key. Studies in 6/8 and chromatics round out the text.

On first glance the opening two pages present a diversity of items. Where many texts present one new tone or a choice of three starting tones here there are three new tones at the outset. Perhaps this volume moves a little too fast. Would not these opening three pages cause some trouble in the clarinet class where varying degrees of learning speeds are found? However, for the quick learner, for the clarinet beginner who has had some previous musical experience, this fast moving text would be good. The method has good parts but I feel it is challenging.

Nuggets of News

Western Illinois State College Band Clinic—Macomb, Illinois—Feb. 1954.

It was satisfying to hear some very nice clarinet sounds at the WISC Honors Band Day. Grade school and high school students participated in an energetic day's program. Some of the players heard in audition displayed fine tones and facile technique. Others I observed showed evidence of good background and guidance. In talking to several of the students it became apparent that poor embouchure was a prominent fault responsible for lifeless tones and inarticulate tongues. Tongues that tire easily, this I heard often, do so very often because of inadequate embouchure support. The tongue is the organ of articulation and the embouchure must be firm enough to support the tongue, the tone, and the intonation. Mr. Paul Yoder was the high school director. In charge of the day's festivities was the director of bands at WISC, Dr. Arthur Fritschel whose fine article "Techniques of Broadcasting" appeared in the February issue.

**For The Latest Up To
The Minute News,
Read The SM From
Cover To Cover**

Baton Rouge, La. Band

(Starts on Page 22)

where students can learn to play musical instruments.

5. DANCE BAND—Plays for school and student dances.

The band has a new band room. The room is the most modern in the state. It has a library, storage room, instrument repair room, a large band hall, director's office, and two practice rooms. The band is proud of the modern band room.

The Band Officers for this year are as follows:

PRESIDENT: Cecil Bourgoynne. DRUM MAJOR: Donald Welsh. SEC.-TREAS.: Dolores Dixon. BUSINESS-MANAGER: Nathan Knox. STUDENT LEADERS: Donald Welsh—Robert Mattox. LIBRARIAN: George Knight.

Nice reporting Warren . . . would sure like to have a picture of your officers sometime . . . Judy.

More String Opportunities

(Continued from Page 36)

professional players do a good deal of teaching—some privately and quite often in connection with schools and colleges.

"My advice to the young string player who wishes to become a concert artist is to hunt out the best possible advice concerning his talents. This should include not only his own teacher but at least two other teachers of national reputation and, if possible, one leading concert artist. The position of the concert artist is, as it has always been, an extremely difficult one to achieve and maintain since it not only requires great talent but a tremendous capacity for work and considerable skill in management."

Winifred Merrill

Professor of Viola, Indiana University

"I believe that with the help of the American String Teachers Association and such people as yourself, connected with business firms, the study of the stringed instruments will be increasingly popular.

"In regard to opportunities for string players in orchestras, I have students in the Dallas, Indianapolis, Kansas City and National Symphony Orchestras. Indiana University offers a great deal of orchestral experience in the playing of repertoire and also

(Turn to Page 45)

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Trombonist—Jaroslav Cimerá

I believe Jaroslav ("Jerry") Cimerá is the greatest trombone soloist of all times and I am certain there is no trombone artist living today who can match his wizard technique. He can execute passages on the trombone which would be difficult for the skilled cornetist or even piccolo player. He also rates with me as the dean of all trombone teachers. Like Bohumir Kryl he is a Bohemian and has two brothers who are prominent trombonists. He was trombone soloist with Weldon's famous Second Regiment Band, Innes Band, Sousa's Band, Harold Bachman's Million Dollar Band; soloist and assistant director of Kryl's Band and directed his own concert band for seven years. He was on the staff of NBC network for several years, playing many varied programs and serving as featured soloist on many programs such as "The Breakfast Club" and "National Farm and Home Hour".

Cimerá is an artist teacher having trained dozens of the finest trombone artists in America (Keig Garvin, soloist United States Army Band; Homer Phillips, soloist United States Navy Band; Glenn Smith, former national champion trombonist, now trombone instructor at the University of Michigan; Arthur Sares, national winner in high school solo contest, NBC and television artist, who has been assisting Cimerá as trombone instructor at Northwestern University; Gordon Haldiman, blind artist, first award winner in the 1944 and 1946 Chicago-Land Music Festival; and many other famous trombone artists with dance bands, symphony orchestras, radio and television). For many years Cimerá was judge of the national high school trombone solo contest. His trombone, as well as cornet and baritone, pupils won top honors in the national solo contest almost every year it was held. He served as instructor of trombone and cornet at the Columbia College of Music, Aurora, Illinois, and had a considerable amount of experience as soloist in chateque. For many years he has been trombone instructor at North-

By B. H. Walker

Send all questions direct to B. H. Walker, Director of Music, Gaffney High School, Gaffney, South Carolina.

western University where I had the honor of studying with him for five summers.

As a recording artist he has already achieved more success than any other trombone artist, past or present, according to my opinion. The great trombone soloist, Arthur Pryor, who made many fine master recordings in his time, heard Cimerá's recording of the difficult AIR VARIE and remarked, "You and I are the only ones who ever got away with this number." A very fine trombonist, who was soloist at the 1940 World's Fair, New York, and concert artist who plays on one of the great radio hookups said, regarding Cimerá's recordings, "Cimerá is Pryor and Zimmerman rolled into one. He has Pryor's tone and Zimmerman's skill. But direct comparisons are odious. Cimerá is a master in his own right and he should go through the entire trombone repertoire and record them all for posterity." Cimerá is doing just this—he is turning out new recordings every year. I have just received six new 45 rpm recordings, which have set new standards in the history of trombone recording. They are wonderful—only the ear can convey the wonder of their art as words are at a loss trying to describe them.

Cimerá Records

Air Varie by Pryor, a new 45 RPM recording of probably the most difficult trombone solo ever recorded. His older 12" recording of this number which I first heard in 1940 was wonderful, but the new record made last summer (1953) is still much better. I understand that Pryor made many tries at recording this number at Camden, New Jersey, but was never pleased with his attempts. The interval jumps, chromatic runs, pedal tones, fast slurs and gattling gun display of precise tonguing are astonishing.

Concerto for Trombone, 1st Movement, composed and recorded by

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Cimera on 45 RPM is an artistic display of perfection in execution of a high grade concerto. This movement is allegro con brio and is too difficult for any one other than a top performer. This is dedicated to his blind pupil, Gordon Haldiman, who also made a fine recording of the same movement on 10 inch 75 RPM. This movement is difficult to record and

both Cimera and Haldiman have done excellent jobs. Cimera's recording was made in the summer of 1953.

Valse D' Amour composed and recorded on new 45 RPM by Cimera, displays his singing tone, artistic cadenza work, difficult technical display of triple tonguing and interval jumps. Recorded in summer of 1953.

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Recitative and Caprice, composed by Cimera and recorded by him on new 45 RPM still an improvement over his 12" recording previously done about four years ago. His new recording made in summer of 1953, is an amazing display of technical fireworks. Only hearing is convincing of such speed and flexibility of a trombonist's lip and tongue muscles. I believe this number, along with the AIR VARIE, is Cimera's best technical display. It amazed the brass students at the University of Michigan and also made a very favorable impression on Dr. Revelli, Director of Bands.

Improvisation composed and played by Cimera, a 45 RPM recording made in 1953, a modern harmony composition making use of the intervals of the whole tone scale, played in an artistic fashion.

Moreau Symphonique, composed by A. Guilmant, a high grade number for the serious student, in classical form, containing four movements in 4/4 and 3/4 time in a variety of keys. This number appears on the national contest solo list and is a favorite with college and conservatory teachers. His interpretation is authentic.

Concerto for Trombone, 2nd Movement, Andante, composed by Cimera and played by Arthur Sares, who is one of Cimera's star pupils and a former winner in the Chicagoland Music Festival, national high school contest in Flint, Michigan, featured soloists 740th Military Police Band, 346th ASF Band, NBC and television artist. Recorded on one side of 10" record, a singing tone in extreme high register, shows a range few can equal.

Concerto for Trombone, 3rd Movement, Terantel, composed by Cimera and played by another star Cimera pupil, Keig Garvin, first chair trombone and soloist with the United States Army Band for eight years, 1931 and 1932 first award winner in national high school solo contest. Garvin's record displays a velvet quality of tone and a "plush" quality attack, so beautiful it resembles the quality of a great singer. His technique shows a very smooth display of chromatic triplets with triple tonguing at a speed seldom achieved by trombone players. His tone and attack are wonderful.

Valse Petite, composed by Cimera and played by him on new 45 RPM last summer. This was also recorded on 12" vinylite disc a few years ago. The new recording is possibly a bit better in spots, but both records are of top artistic quality. A delightful melodic waltz which is on the national solo list. It is of medium difficulty but playable by the good high school soloist.

Valse Romantique by Cimera was re-recorded last summer on 45 RPM. Considerably better than the 12" excellent job of a few years back.

Betsy Waltz by Cimera, played by him on 10" vinylite disc, 75 RPM,

fine melodic waltz with cadenza and technical movements, andante, etc., similar to his more difficult solos except easier in range and lighter in nature. About grade III but difficult enough for the average high school soloist.

Helen Waltz by Cimeria and played by him on 10" 75 RPM disc, medium easy, melodically and technically interesting. Nice easy cadenza.

Cimeria's Daily Routine, recorded by Cimeria on 10", 75 RPM disc. Cimeria's method of developing speed, flexibility, range, tone and technique demonstrated by use of his daily study exercises, used successfully in developing his fine pupils.

Cimeria's Elementary Guide, one 10" record (both sides) demonstrating for the young player the elementary principles necessary in developing foundation to the trombone art.

Cimeria's Triple Tongue Course, one 10" record (both sides) teaching the art of triple tonguing by demonstrating the exercises for each form of triple tonguing at the various speeds necessary to master its control.

All of these recordings mentioned in this column may be secured from Jerry Cimeria, 819 Home Avenue, Oak Park, Illinois.

More String Opportunities

(Continued from Page 42)

the orchestral accompaniment to operas, both grand and light.

"We need more well-trained teachers for grade school children—and more inspiration and opportunity for them to go on studying and playing while in high school and college. Parents need to be educated to the fact that it takes time and well-spent effort to produce any good player—especially a violinist.

"It is also essential that string students start with good, playable instruments instead of 'cigar-box fiddles' which are poorly-fitted, badly adjusted and a handicap to the students' progress."

Russell L. Wiley
Director, University of Kansas Band and Orchestra

"I feel that we are making considerable progress in the orchestral field and in the development of string players in the schools in general. A great number of fine civic orchestras are being established in the larger cities throughout the country. Most of these do not rate with the truly great orchestras of the country, but for the most part they are doing a very splendid job in bringing wonderful music to these communities. These newly-developed institutions are providing places for young string players who may be aspiring for apprenticeship for professional playing in the bet-

(Turn to Page 48)

Earl B. Hall Retires

(Starts on Page 6)

CIAN).

He started his 51 year Music Industry career with Lyon and Healy in 1903. He was with Jenkins of Kansas City, Missouri for one year, fifteen years with G. Schirmer Inc., of New York, three years with Carl Fischer, New York, four years with Music Publishers Holding Corporation, New York, and the balance of the years with Broadcast Music Inc., and Associated Music Publishers Inc.

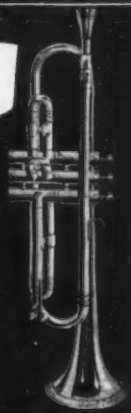
Though Earl Hall has announced his retirement from the Music Industry, he will never retire as a consultant and inspiration to Music Directors everywhere. The SCHOOL MUSICIAN magazine is grateful to Mr. Hall for the many contributions that he made in the field of Music Educations for a half century, and will be even more grateful for the many contributions that he will make in the future. Mr. Hall is taking a well deserved rest with members of his family in the southern states.

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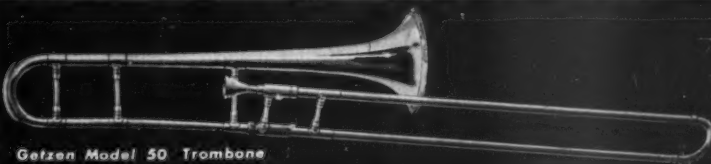
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By Daniel Martino, A. B. A.

What and How vs. Why?

At this time of year, many of us are considering the possibility and desirability of spending a summer going back to school. It is necessary every now and then to spend some time away from our jobs in order to attain a fresh outlook and a new perspective toward what we have been doing. Without this change of pace we all too often get settled comfortably in a rut, and become too self satisfied and contented with what we've been doing and the way we've been doing it.

During recent years, colleges and universities have placed too much emphasis on methodology, particularly in the schools of music. There has been a widespread disregard of the aesthetic values of music; instead, there have been substituted numerous and repetitious courses in WHAT to teach (Materials), and HOW to teach (methods). It is undeniably true that we need to have a wide knowledge of materials and the best ways to present them to our students, but not to the extent that we forget WHY we are doing so.

It is regrettable that many band conductors use almost exclusively a mechanical and technical approach to music. The nature of this approach is strongly reflected in the performance of the bands they conduct. Nowhere is this more evident than at the many contests which are at this very time being conducted throughout the country. It gives an adjudicator an empty, frustrating feeling to hear a fine band, well instrumentated, technically competent, play without that extra warmth and heart which will make the essential difference between a "cold" and an "inspired" performance. This quality, so intangible, which will make the difference in a band's performance, can come only from a band whose conductor has an aesthetically adequate background.

How, then, can we hope to acquire such a background? It seems to me that, in our periodic sessions of summer school, we should concern ourselves with those courses which can contribute the most to a broader cultural background. These are the courses which can help us to develop a sound musical philosophy and to reconcile such a philosophy with the principles which we put into practice. Too often philosophy and practice are considered as ends unto themselves, because one is necessarily so subjective and the other so concrete or objective.

Send all questions direct to Daniel L. Martino, Director of Bands, Indiana University, Bloomington, Indiana.

With the increasing swing back to the values of the general education, more and more schools are increasing their offerings in the fields of aesthetics, and the actual meaning of the music. Courses of this nature will increase our musical stature, and enable us to draw more truly musical and artistic performances from our groups.

We, as conductors, present the only valid case for the consideration of the wind band as a worthwhile medium of musical expression. Therefore, it is the duty of each of us to study and increase our knowledge along the lines mentioned above. There is a definite need for a wider cultural background, a more comprehensive understanding of musical styles and aesthetics. We need to concern ourselves more with the subject matter. Often so much time is spent on the



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mechanics and techniques of performance that there is little time left to instill in the student performers a knowledge of the meaning of the music itself. We need to observe and to teach more music for music's sake.

Before I am accused of having climbed high into an ivory tower, let me assure you that this idealistic attitude and approach to music will culminate in a most practical result. I am sure that all of us wish to present our bands in the most favorable light possible. To all too many listeners, band music is characterized by the playing of a spirited march or a tricky novelty suitable for a summer park concert, rather than for the formal auditorium concerts in which constitute most of our concert appearances during the winter and spring season. In order to counteract this attitude, it is our responsibility to increase our musical knowledge, so that we can guide our band members into the aesthetic and subjective approach to music, which will in turn result in a deeply satisfying musical performance, inspiring to listener and performer alike.

There is a great wealth of worthy original literature for the medium of the concert band, composed by many of the outstanding contemporary musicians. It is up to us to take steps to increase the musical validity of our performances, that by so doing we can justify their faith in musical worth of the band, which led them to compose for our special medium.

Modern Music Masters

(Starts on Page 28)

cago, Illinois; Chapter No. 4, Elgin High School, Elgin, Illinois; Chapter No. 23, Yakima Senior High School, Yakima, Washington; Chapter No. 25, Albion High School, Albion, Nebraska; Chapter No. 28, St. Joseph High School, Escanaba, Michigan; Chapter No. 51, Houston High School, Houston, Ohio; Chapter No. 64, Watersmeet Township School, Watersmeet, Michigan; Chapter No. 71, Edison High School, East Gary, Indiana; Chapter No. 75, Neptune High School, Ocean Grove, New Jersey; Chapter No. 76, Rockdale Public School, Joliet, Illinois; and Chapter No. 93, Antioch Township High School, Antioch, Illinois.

CHAPTER ESTABLISHED AT INTERLOCHEN

Dr. Joseph E. Maddy, President of the National Music Camp at Interlochen, Michigan, has established a chapter of Modern Music Masters. In a conference with the national officers during the recent Music Educators National Conference, Dr. Maddy announced that all "3-M" members attending Interlochen this summer will be Charter Members of this Chapter and will instruct and initiate those selected for membership.

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Jules Levy

(Starts on Page 11)

he produced a full round and brilliant tone, which literally sang. His execution was great, and his powers of endurance were beyond comparison. His ease of blowing was a natural gift, as was also his knack of taking his mouthpiece from lips and replacing it in the right spot, thereby he would give his lips a rest. The ease with which he could play octave jumps was truly great.

As a sidelight we might repeat a story that was told of Levy. For a period he was a demonstrator of Cornets in a London Music store. One day a young Cornetist came to complain about his Cornet, saying the top C with flat. Whereupon Mr. Levy took the Cornet and started playing all kinds C's—pedal C, etc. The young Cornetist said, well of course Mr. Levy can do that, but he has a large chest. Mr. Levy replied this is not a Tailor shop, and we do not fit Cornets to your chest, he says just practice a bit and the notes are there if you can get them.

Jules Levy made many Phonograph records, being the first to make test records for Mr. Edison in 1878, just one year after the Phonograph was invented. However most of the early Cylinders and Discs, which are still around today were recorded by Mr. Levy, when he was well past his prime. He was probably sixty two when he recorded his "Du Du" with Variations.

Mr. Levy was employed as Chief Tester of Cornets, at the Lyon & Healy Company in Chicago, and died while in their employ—November 28, 1903.

More String Opportunities

(Continued from Page 45)

ter known orchestras. Also they provide a place for the young business man, the housewife, the secretary, or the school teacher to have an organization in which he or she can play which will enable them to keep very close contact with their music. I feel that this is a truly great achievement and I anticipate that there will be many more such orchestras developed within the next few years.

**Grade Orch. Asso. Holds
7th Annual Festival**

(Starts on Page 27)

peared for their stint before the public, giving way to others as the day's program progressed. The morning session was given over to solo and ensemble playing, with scores of young musicians performing before three prominent judges as well as before the audience. During the afternoon event, an orchestra from each of the 23 participating communities played a short concert under its own director, also under the watchful ears of the judges.

In the evening, a carefully chosen, well rehearsed orchestra of 150 or more pieces put on a full length concert open to the public. Players from all of the 23 school systems had places in the huge orchestra.

Sponsor of the festival was the Northern Illinois Grade School Orchestra association, of which Russell S. Suppiger of Maywood is the dynamic president, and Vincent Langlitz of East Aurora the aggressive secretary.

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Send all questions direct to Bob Organ, Woodwind Studio, 1512 Stout St., Denver 2, Colorado.

Are we ready for our final examination—musically, that is? Of course as you already know, I am referring to our various State Contests and Festivals. When we say *Contest* and *Festival* we can very easily become confused with two entirely different thoughts of approach, as well as the ultimate results obtained from our approach.

We, as Americans, are prone to desire being on the top rung of the ladder, so to speak. That spirit is what makes this great nation of ours. However, we sometimes find ourselves in a fog along the way, which in most cases comes from, first—our approach: Secondly—what happens on the way thereafter. I am driving at this point—when we think, or have in mind, just the one thought of preparing something for a contest only, then to me, that aim would be creating an artificial basis for a contest victory only and we would be merely out to win, regardless of how we managed to do it. Personally, my experience has been—we didn't really win or gain anything under those conditions—we passed up too many important necessities on the way.

Our artificial basis of winning a contest perhaps caused us to fail musically, some how. In giving our attention and energy to playing notes only, we failed to think musically. We had stimulated the competitive instinct, rather than the artistic.

It seems to me that if our approach is directed toward the development of producing good music under any and all circumstances—regardless of our aim—contest or festival—the ultimate result will be better musical performance. Our thoughts are not confused and we will be headed for the top rung just the same. Producing music is artistry—it is sound—MUSICAL SOUND. ARTISTICALLY PRODUCED—not entirely mechanics, even though a certain amount of mechanical perfection is requisite.

A great deal of good comes from competitive spirit—not the obvious glory of top ranking—but the less obvious results obtained from that extra effort required to enter and compete—musically it will benefit us—as groups, we will be required to give close attention and restrain ourselves so that we will not mar the work of our colleagues. As soloists we will learn to think quickly under stress—public performance trains our brain as well as training us to calm our emotions under fire. This good we take with us through life into our

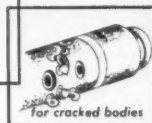
future. The good soldier learns to receive orders—carry them out—but in so doing, uses judgment in executing them. This is the ultimate result of what we normally term "common sense".

Last month I mentioned several essential points of extreme importance to every player, that must be developed in the nth degree within one's self in order to become a proficient performer. Let us review these points for a moment with the idea of developing them as part of our thinking in our daily practice. Perhaps you are including them now—if so, fine—if not try it.

I know that your Band Director demands all these requirements from you in your playing. Your private teacher is always talking about them—yet we don't always apply them, especially in organizations of large size. Let us think right down the line —1) Always hear musically: 2) Phrase properly: 3) Listen to your tuning: 4) Also think in tonal balance—very often a section which has many players will find itself with a non-tonal balance—this same thing can also happen with two players only: 5) Feel nuances together: 6) In general, we must learn to hear what the other fellow is doing.

In our individual practicing, we should segregate the tricky spots and work them over, concentrating on the technical requirements of each note or notes that were not just right on the last playing—maybe it was just a blurred, messy sound—perhaps just out of tune; if it is technically difficult perhaps there is a better fingering—is it rhythmically correct—or are we placing an accent on the wrong spot. I believe you will find a reason for every tricky spot being difficult—find the cause of that difficulty and correct it in your individual practice periods. You will seldom ever correct it while playing in the group. Never

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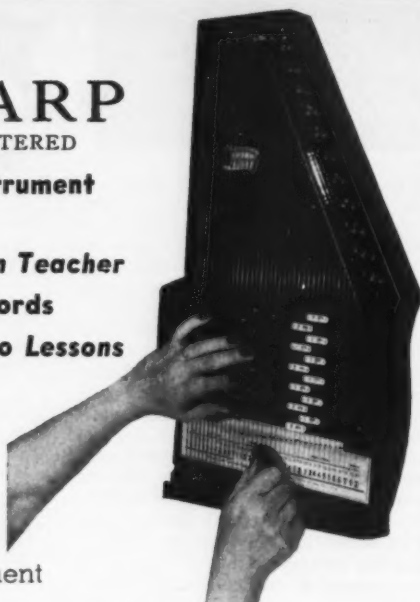
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slip over a mistake or bad sound (even though it be one tone only) and consider it too unimportant to correct or work out. In the long run it is just as easy to play well as it is to play poorly. Our approach to what we are doing is everything. Find out what is poorly done—then learn to do it well.

As an illustration—The Greater Denver Opera Association has been in session. I happen to field first chair Bassoon with the Association. We recently did the Opera "Gianni Schicchi" by Puccini. The Bassoons are important in the Orchestral Score all through the Opera. However, there is one little passage of only three notes that required as much time to master in my daily practice at home as all the other Bassoon passages in the Opera—Oboe, Flute, Bassoon, Clarinet follow each other with the same rhythmic patterns and each entrance must be exact and perfect to complete the whole. It is a nasty little spot and it must sound just right.

It is this sort of mastery that makes a developed player. Merely playing the notes before you will not develop real musicianship. Intelligent playing requires an understanding of the whole to give the fullest interpretation in music.

In closing let me repeat myself from last month—in performance of any kind, being prepared musically is not the only requisite. We must be sure our instrument is in proper playing condition—and above all else, be sure of our reed. NEVER PLAY ON A NEW REED IN A PERFORMANCE. Be sure you have played on it enough to know what it will do for you. Know that it will play readily in all registers required in your competition materials. Be sure that it is tuned so that you can favor any necessary tone that requires favoring. In general—does your reed for competition performance fit you as an individual as well as your instrument upon which you are playing? Best of luck to all of you.

So long for now. See you next month.

Class Piano Effective?

(Continued from Page 34)

things to be. In many cases, in the past, the prime object was to develop technical proficiency regardless of the part which music might play in the student's future. Today, however, we realize that first objectives are preserving interest and love for music in all who want it while developing the necessary skills for its expression. We also accept the fact that even for the extremely talented child, some experience in class study has a socializing influence that plays its part in the most vital field of any child's development, namely character building."



By Robert F. Freeland

Books

Graham, Alberta: GREAT BANDS OF AMERICA. Thomas Nelson Company. 1951. \$2.00.

A summary of the American band parade with history and personalities in our outstanding bands of today and yesterday. The author also discusses the great band men as well as the great bands. Men like Sousa, Gilmore, Pryor, Conway, Clark, Goldman and Merle Evans and his circus band. Recommended.

Lumpkin, Ben Gray: FOLKSONGS ON RECORDS. The Author, 851 18th Street, Boulder, Colorado. Paper covers, postpaid \$2.00.

This is the third issue, published in May 1950. It lists and criticizes 4,000 traditional folksongs on commercial and Library of Congress records, with a special list of notable records and albums issued during the last two years. A private venture, it is the collected knowledge of over thirty collectors and authorities. Highly recommended.

Send all questions direct to Robert F. Freeland, Helix High School, La Mesa, California.

Recordings

Easter Hymns and Choruses: Sung by the Canterbury Choir conducted by Macklin Marrow with Ernest White at the Organ. One 10 inch M-G-M Long Playing recording #E-20. \$3.00.

The famous Canterbury Choir singing the following: "Jesus Christ is Risen Today"; "The Strife is Over"; "Welcome, Happy Morning"; "The Palms"; "The Day of Resurrection"; "Come Ye Faithful, Raise the Strain"; "Hallelujah Chorus"; "Ye Watchers and Ye Holy Ones".

Carson Robinson and His Square Dance Music. Calls by Lawrence V. Loy. One 10 inch Long playing M-G-M Recording #E-557. \$3.00.

This disc will find a place in most collections. Fine for the school record library. The dances included are: "Bob's Favorite"; "The Maverick"; "When the Work's All Done This Fall"; "Pokeberry Promenade"; "Hook and A Whirl"; "Head Couples Separate"; "Lady Round the Lady"; and "The Devil's Britches". Carson Robinson and his Pleasant Valley Boys do a fine job.

Toscanini conducts three Overtures: Don Pasquale, Oberon, Der Freischutz. Arturo Toscanini and the NBC Symphony Orchestra. One 10 inch Victor "Orthophonic" LP disc LRM 7028.

This recording will find wide appeal. The history of music class will enjoy this recording of Der Freischutz. Victor has done a beautiful job on this orthophonic recording. Highly recommended.

American Music for Solo Winds and String Orchestra. Eastman Rochester Symphony Orchestra conducted by Howard Hanson. One 12" LP record. Mercury #MG40003. \$5.45.

The works on this record were composed during a span of nearly thirty years. The earliest piece, Bernard Roger's Soliloquy dates from 1922 while Howard Hanson's Pastorale was written in 1949. The soloists are: Robert Sprenkle, oboe; Joseph Mariano, flute; William Osseck, clarinet; Sidney Mear, trumpet; Richard Swingley, English Horn. The works include the following: Hommer Keller: Serenade for Clarinet and Strings; Copland: The Quiet City, for trumpet and English Horn and

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Story of Proserpina and Ceres)
(Music from Glazunov's "The Sea-
sons"). CAS 3195. Each record 99c
and available in 78 rpm and 45 rpm
7 in. Capitol Records.**

There three records are the initial
issues in the "Capitol Children's Music
Appreciation" series, and have al-
ready been announced in several na-
tional family publications. Don Wil-
son tells a story as the music is
played. The stories do not follow the
original intent of the composer, and
so I feel that much is missed by
using other stories than those in-
tended. Orchestra performance is
good.

**Modern French Music. Concert Arts
Orchestra conducted by Vladimir
Golschmann. One 12 inch disc. Cap-
itol P-8244. Long Playing \$5.70.**

"Le Boeuf sur le Toit" by Milhaud;
"Le Tombeau de Couperin" by Ravel;
(3) "Gymnopédies" by Satie; "Pas-

torale d'Ete" by Honegger.

The three Gymnopédies by Satie
appear for the first time on LP, which
is good news. Written originally for
piano in 1888, the first and third were
orchestrated by Debussy and the sec-
ond orchestrated by Richard Jones
for this recording. These are slow
moving pieces, reflective, rather pas-
toral in nature, truly graceful and
delightful.

"Le Boeuf" is a rondo-like assort-
ment of popular tunes, tangos,
maxixes, and sambas, joined together
with a recurring theme.

Ravel's "Le Tombeau de Couperin"
is a familiar work, also originally
written for piano, but performed here
in the orchestration by the composer.

"Pastorale d'Ete" are beautiful
summer sketches with the composer
at his best.

Golschmann conducts with fine
style and command. Reproduction is
good, but not of Capitol's very best.

**The Band Plays. The Royal Artillery
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Hawkes, MTLP 2030. \$5.95. 30 West
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The contents includes: 1. Illinois
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der Song March 4. Sunlit Summits,
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Mountains, 8. Stepping High March,
9. A Westchester Overture, and 10.
Tioga March.

The fine Long playing, microgroove
33-1/3 nonbreakable disc will be a
must for all band departments. Sam-
ple scores accompany the disc. Music
is all published by Boosey and
Hawkes.

The "Illinois March" by Edwin
Franko Goldman is very well played
and as the others, will prove to be a
fine example for a band to follow.
"Tioga March" by Leonard V. Mer-
etta, "La Donna" Spanish March by
James L. Tarver are also to be men-
tioned as outstanding band numbers.

Highly recommended.

**Harl McDonald: Suite From Childhood.
Andre Caplet: Conte Fantastique
with Ann Mason Stockton, Harp, and
the Concert Arts Orchestra, Felix
Slatkin, conductor. One 12" Capitol
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ciation class will find this wonderful
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solo instrument.

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and the Caplet piece first perform-
ance ever. Highly recommended.

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(Starts on Page 17)

weather protection. Today such military existence would be unthinkable yet life must have been sweet in the revolutionary days, fighting for a freedom known only as they hoped it would be but never realized as we have come to experience it. The writer wondered: are we worthy of it all? And every member of the chorus sang all the better by having a similar experience in reverent thinking.

And so we did sing! A beautiful Sunday afternoon service dedicated to Georgia's place in America with Rev. A. W. Ray, president of Andrew College, delivering the address. Following the address came Washington's prayer for the United States of America delivered by Dr. Hart. And with the recessionary sung by the choir (as was the processional) the service came to a close in Valley Forge but not in our hearts.

Southern hospitality might equal but could never surpass the wonderful treatment given us by all, especially by those good people of Washington Memorial Chapel. With reluctance we left Valley Forge, driving directly to Washington, D. C. where after a day of sight-seeing there came one of our greatest thrills. We appeared on the Mark Evans CBS television show over station WTOP-TV in Washington.

Leaving Washington we journeyed to Natural Bridge, Virginia, for sight-seeing before reaching Charlotte, N. C., where we spent the night. At ten Wednesday morning a tired but happy group left for home, arriving on the college campus about eight P. M.—just one week from our starting.

What was waiting for us? A big southern-fried chicken dinner in the college dining room. You can't beat that for a wonderful finish to a most wonderful trip.

The End.

The Band Stand

(Starts on Page 16)

Ohio State University

PART TWO

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4. "Eastern Intermezzo"

Percy A. Grainger (1882)
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Choir conducted by
Percy Grainger

PART THREE

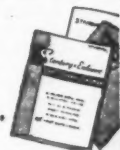
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UNIFORMS FOR SALE

FOR SALE: White formal coats, doublebreasted now \$6.00. Tuxedo trousers (slightly used) every size, cleaned, pressed, reduced \$4.00. Blue orchestra coats \$8.00. Tuxedo suits, \$10.00. Shirts, \$2.00. Forty-two powder blue mess jackets \$120.00. 48 blue-red capes, 30 caps, \$100.00. Blue band caps, \$1.50. Wardrobe trunk \$40.00. Chorus costumes. Minstrels. Majorettes. Free lists. Al Wallace, 2453 N. Halsted, Chicago, Illinois.

FOR SALE: 75 band uniforms, royal blue trimmed light gray, includes coat, trousers, white belt and hat. Assorted sizes. Six years old, in good condition. One drum major uniform, white trimmed royal blue, with white busby fur covered. Write Washington High School Band, Washington, North Carolina. Immediate shipment.

FOR SALE: 60 band uniforms, sizes 7th grade thru 12th. Gold colored coats, military style with blue trim. Trousers blue with gold stripe. Blue belts with gold buckles. Shako style hats. All material 14 oz. wool whipcord. All for \$225.00 plus transportation. Address: Miss Margaret Graf, Secretary, Swiswale School District, Pittsburgh 18, Pennsylvania.

NEW Classified Rates

Minimum ad 15 words, \$3.50 (25c each additional word); 2" words for \$4.50 (20c each additional word); or 50 words for \$6.75 (15c additional word).

FOR SALE: 60 band uniforms, 25 less than 6 years old. Single breasted military type uniforms, 16 oz. maroon whipcord with white piping trim on trousers, patch pockets and shoulder straps. White leather Sam Brown belt with brass buckle. \$750.00 takes the lot. River Rouge Board of Education, 1411 Coolidge Highway, River Rouge 18, Michigan.

FOR SALE: 84 royal blue and white West Point type band uniforms. Good condition. Sixty are 13 years old. Others only 6 years old. Price \$10.00 each, (\$840.00). Sample sent on request. Contact Andrew McCullan, University of Connecticut, Storrs, Connecticut.

MISCELLANEOUS

MUSIC MAKES MONEY!! Send your melody for free suggestions, prices, arranging. Ed Chetette, Durham, Oklahoma.

REED MAKING

MODERN "Long Scrape" oboe reeds. Custom made by Cleveland Orchestra oboist to your requirements. 3 for \$4.50. Harvey McGuire, 937 Whitby Road, Cleveland Heights 12, Ohio.

GUARANTEED OBOE AND BASSOON REEDS. Professional quality. Oboe \$1.75, Bassoon \$2.00. Send stamp for complete woodwind catalogue. Jack Spratt Woodwind Shop, Old Greenwich, Conn.

The Band Stand

(Continued from Page 53)

tian Heart".....Percy A. Grainger
Organ part by Thomas Spacht
conducted by the composer

INTERMISSION

PART FOUR

"The Duke of Marlborough" Fanfare
for brass choir.....Percy Grainger
Bell-Piece.....Percy Grainger
Ramble on John Dowland's
"Now, O now, we needs must
part", for tuneful percussion solo
and small band. Solo by Ella
Grainger accompanied by the
Oberlin Wind Choir
Percy Grainger conducting

Five-Part Fantasy, No. 1
for woodwind choir

John Jenkins (1592-1678)

Transcribed from the original
manuscript by Arnold Dolmetsch
and set by Percy Grainger
Percy Grainger conducting

"Let's Dance Gay in Green Meadow;
'Neath the Mold May Never Dancer's
Tread Go".....Percy A. Grainger
for full band

first performance

"dedicated to the 1954 Ohio Intercollegiate Band Festival"
conducted by the composer

PART FIVE

Settings by Percy Grainger by
band with voices

Colonial Song, for voices, harp
and full band.

"The Sea-Wife", for mixed
chorus and brass choir.

County Derry Air, for organ,
voices and full band.

Voice parts by the Oberlin College Women's Glee Club, Mrs. Barbara Steg, Director and the Oberlin College Men's Glee Club, Don Jenkins, Director
Percy Grainger conducting

The program was open to the public without charge. It marked the first time a new band work by an Ohio college band director has been featured. It is hoped that each year an Ohio composer will be invited to attend to conduct his own composition. Tentative plans call for the 1955 Festival to be held at Miami University, Oxford, Ohio with A. D. Lekvold as Chairman. This year's festival was under the supervision of Arthur L. Williams, Director of Bands at Oberlin College. It was the fifth time Oberlin has been host to the OIBF.

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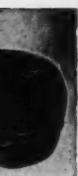
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May, 1954

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